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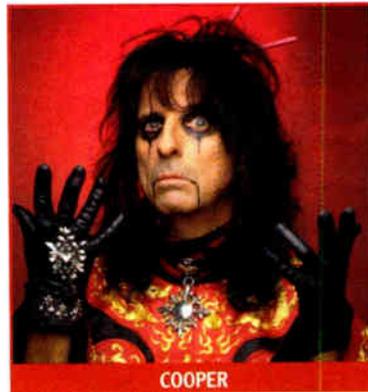
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MAY 25, 2002

## The Domestication Of Classic Metal

### Kiss, Cooper & Cohorts Join Ozzy's 'Cuddly' Cult

BY WES ORSHOSKI

NEW YORK—Ozzy Osbourne sharing a meal with the president of the United States or Twisted Sister frontman Dee Snider becoming the voice of a major TV news channel. It's tough to pick which scenario, considered 20, 10,



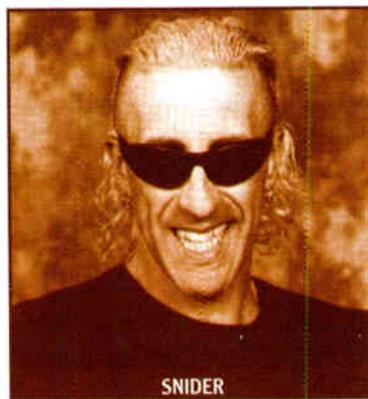
COOPER



SIMMONS

icons are being embraced and domesticated like never before—and in all sorts of ways—by the mainstream culture in the U.S.

Metal's original class of bad boys has become so defanged that Osbourne, the genre's original mad man, is schmoozing with the commander  
*(Continued on page 76)*



SNIDER

or even two years ago, would have sounded more absurd. Yet in 2002, truth (or reality, rather) is not only stranger, but—at least in Osbourne's case—much more entertaining than fiction.

As ironic as it may seem, we suddenly find ourselves in a time when some of heavy metal's dark

## Studios Expand DVD Marketing Concepts

BY JILL PESSLECK

LOS ANGELES—When *The Lord of the Rings: The Fellowship of the Ring* streets Aug. 6 on DVD, the New Line Home Entertainment release won't simply offer fans the now-standard behind-the-scenes footage, commentaries, and featurettes. It will also include a 10-minute preview, narrated by director Peter Jackson, of *The Two Towers*—the next theatrical release in the trilogy, which comes out in December.



It is only the latest high-profile example of how a growing number of studios are taking advantage of DVD's multiple movie-marketing opportunities. From upcoming movie teasers to ongoing DVD-ROM content, the popularity of DVD has forged an expanding synergy between the promoting of franchise titles by studios' home video and theatrical marketing teams and like-minded properties that many believe can drive sales.



As Lions Gate Home Entertainment director of worldwide DVD operations Zachary Hunchar notes, "We all get paid from the same place, so anything one division can do for the other helps the company."

New Line VP of theatrical marketing Kevin Shelby concurs, adding, "Whereas before, home video was sometimes a lower priority, now we see home video as an important tool by which to enhance our efforts and increase our chances for a strong-performing theatrical release."



The strength of DVD is undeniable. Recent first-week DVD sales include 2.5 million units for DreamWorks Home Entertainment's *Shrek* and 3.7 million units for Buena Vista Home Entertainment's *Pearl Harbor*.

*(Continued on page 78)*



## Virgin's Ferry On The Joy Of 'Frantic'

BY LARRY FLICK

NEW YORK—Bryan Ferry cannot help but beam with delight.

He's several days into the European promotional tour behind *Frantic*, the former Roxy Music frontman's first solo recording in three years, and he says the response has been unfathomable.

"It's not like I'm the teen idol du jour or even remotely trendy," he says with a mild laugh. "Yet people seem genuinely interested in me and in this  
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# War In Babylon And The Sword Of The Heart

In terms of the tattered image of the Pontiff and the scandal-ridden Catholic Church he leads, it would appear with each passing day that Sinéad O'Connor has less and less to apologize for.

Viewers may recall the *Saturday Night Live* installment of Oct. 3, 1992, during which O'Connor performed an electrifying a capella version of Bob Marley's "War," a song adapted (with the phrase "racial injustice" changed at one point to "sexual abuse") from a famous speech given by Ethiopian emperor Haile Selassie. As the song ended, O'Connor held up an 8-inch-by-10-inch color photo portrait of Pope John Paul II and tore it to pieces, saying, "Fight the real enemy."

Anyone familiar with the prevalent views on the Irish Left that the Church is an unselected fount of political oppression that forbids divorce, birth control, and abortion (even, circa '92, in the controversial case of a 14-year-old rape victim) understood the origins of O'Connor's gesture of protest. Herself a victim of abuse as a child, a still-angry and bitter O'Connor told British magazine *Vox* in '92 that "I believe the [Catholic Church] want children to be abused—that's why they want to ban abortion, because unless we're being abused, they don't have any power—we don't reach out to them."

At the time, O'Connor was largely ridiculed for her actions, earning a surreal chorus of boos and cheers when she appeared at an Oct. 16, 1992, birthday concert for Bob Dylan in Madison Square Garden in New York. But the widow of another protest singer named Bob saw things quite differently. Rita Marley said in a public statement, "We commend Sinéad O'Connor's bold stand and the use of Haile Selassie's speech to protest political and racial injustice."

That message, which closely resembles the anti-Papist perspective the Puritans brought to America, was that the Vatican was "Babylon the great . . . a haunt for every unclean spirit, for every vile and loathsome bird," as foretold in Revelation 18:1-24. (The Rastas, who worship the late Selassie as a deity, also regard the Vatican with distain for standing by as the Italian dictator Mussolini brazenly invaded Ethiopia in 1935.)

Granted, in modern Cold War times, Pope John Paul II made it a point of Polish pride to avenge his own country's suffering under totalitarian conquest by supporting the Solidarity movement that helped bring down Communist rule. But since then, the ultra-conservative Pontiff has—in the recent words of *The New York Times*—"replicated something very like the old Communist party in his church," thanks to its stony unaccountability and sweeping intolerance of dissent. "Like the Communist Party circa Leonid Brezhnev," the *Times*' Bill Keller added, "the Vatican exists first and foremost to preserve its own power."

The rules of mandatory clerical celibacy that many feel contribute to pedophilia are not central Catholic dogma but rather canny political policies. For the first 12 centuries—according to the CITI Ministries organization of married Roman Catholic priests—the Catholic clergy (including founding apostle St. Peter) and 39 popes had been married. But the Roman Emperor Constantine's decree in 325 AD that made Christianity the imperial faith incorporated the Roman practice that only men could hold political/priestly office. In 494, Pope Gelasius formally ruled women could no longer be priests. More misogynistic papal legislation ensued: Pope Gregory VII forbade male ordination in 1074 without a celibacy pledge, raging, "The Church cannot escape from the clutches of the laity unless priests first escape the clutches of their wives." Those "clutches" included legal claims; by Medieval times, Church ambition regarding a male-dominated power base of tax-related land wealth (often as inherited via primogeniture) was much expanded, but influential priestly families of the era threatened these aims, so natural respect for family suffered. When Pope Innocent II banned the marriage of priests at the Second Lateran Council in 1139 as part of a consolidation of hierarchy, Italian Bishop Ulric of Imola warned, "When celibacy is imposed, priests will commit sins far worse than fornication."

In place of moral leadership, official outrage, or solemn acknowledgement of its sacred responsibility to protect the trusting children under its schools' and parishes' care, the current Vatican regime and its global network of cardinals—most notably Boston archdiocese chief Cardinal Bernard Law—exhibit instead a practiced pattern of the same legal dodges, bureaucratic obfuscation, and perversely smug piety that enabled them to regularly relocate/reappoint a sub-cultural strata of hardened pedophiles and assorted rapists in Roman collars.

When will this change? As with most ingrained bureaucracies, corrupt governments, and fraud-encrusted conglomerates, the appearance—if not the momentum—of reform will take place only when the gears of the Church's money machine begin to grind and then snap in the absence of ready funds. Should the nation's post-Mass collection plates begin to come back empty, should the upper clergy's fundraising clout falter, should big corporate and civic donors balk at cutting checks to the same Cardinal Law who declined to write sympathetic notes to families of young victims yet could pen "God bless you, Jack" missives to serial rapist John J. Geoghan as this sick priest

was skillfully reassigned one continual step ahead of prosecutors, then and only then will the winds shift in favor of tardy *mea culpa*s and multiple defrocked miscreants facing long prison sentences.

Those raised a Catholic like this columnist and who might seek historical precedents for this extreme level of low deeds in high clerical places, need search no further than the local bookshop for a copy of the new and revised edition of the best-selling *Unholy Trinity: The Vatican, the Nazis, and the Swiss Banks* (St. Martin's Griffin, 1998) by investigative reporter Mark Aarons and John Loftus, a former prosecutor with the U.S. Department of Justice. Based to a staggering extent on a mountain of government documents cited in 75 single-spaced pages of footnotes and bibliography, *Unholy Trinity* tells the sordid tale of the Ratlines (nicknamed not after rodent burrows but rather the rung-like rigging of ships), an underground fugitive pipeline through which Pope Pius XII aided a covert British and American intelligence alliance to, in the authors' words, "aid and abet the escape of wanted Nazi war criminals." Among those spirited to South America and other regions during the post-World War II era were such notorious Nazi henchmen as Klaus Barbie, Adolf Eichmann, and Ante Pavelic.

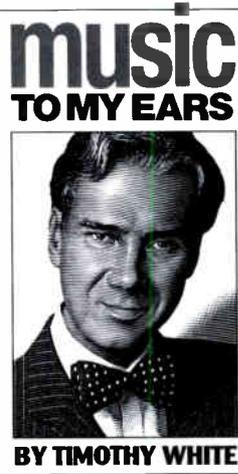
As the authors ultimately conclude: "The Pope's diplomatic messages reveal a pattern of protection and intercession for war criminals . . . The Ratlines did not exist to rescue the innocent, only the guilty. The innocent had no need of false identities. We find overwhelming reason to indict the Vatican for obstruction of justice . . . Indeed, we now conclude that it is more likely than not that the Ratlines were established as much for the Vatican's economic benefit [via Nazi money purportedly laundered from Switzerland via the Vatican Bank] as they were to pursue its war against Communism by saving the Fascist armies of the defeated Third Reich."

*Unholy Trinity* singles out for praise one Cardinal Roncalli, later Pope John XXIII, for his bravery in handing out false baptismal certificates to Jews to save them from the Nazi death camps. But it also reminds readers that it was not until March 1998 that the Church in Rome issued the 10-page document "We Remember: A Reflection on the Shoah" by Australian-born Cardinal Edward Clancy, "the nearest thing yet to a statement of the Church's responsibility for Jewish suffering, [but] it is notable for its silence on the Vatican's Ratlines, which were set up to help the guilty mass murderers evade justice."

This passage reminded one of insights on pitiless Church policy gleaned from another best-selling book, *Galileo's Daughter: A Historical Memoir of Science, Faith and Love*, by Dava Sobel (Penguin Books, 2000), in which one learns how the career, health, and life of astronomer/musician and devout Catholic Galileo Galilei were ruined by the Vatican when in the 1600s he was accused of heresy and put under permanent house arrest for rightly asserting that the Earth moves around the sun. In the end, Galileo could neither go against his conscience nor the proof of what his God-given eyes spied in his telescope. It wasn't until 1992—almost four centuries after Galileo's miserable death—that Pope John Paul II publicly endorsed Galileo's philosophy.

We are struggling through a time when the truth is ignored in preference of more expensive lies and when popular music that celebrates sexual abuse and the violent humiliation of others is commercially rewarded and cheered as a clever path to wealth and fame. Meanwhile, the surely flawed but fervid Sinéad O'Connor—whose last really widely acknowledged single, "My Special Child," was a 1991 benefit release for the International Red Cross—was dropped not long ago from her latest major-label deal. As Galileo himself once warned, "I believe that good philosophers fly alone, like eagles and not in flocks like starlings. It is true that because eagles are rare birds, they are little seen and less heard, while birds that fly like starlings fill the sky with shrieks and cries, and wherever they settle befoul the earth beneath them." Right now, as shrill starlings fill the air and hide noisily in the trees, let's listen at least for fairness' sake to another philosopher, seldom heard from since she closed her 1992 Chrysalis/Ensign album, *Am I Not Your Girl?*, with the following plain-spoken soliloquy:

"I'm not a liar," O'Connor said quietly, "and I'm not full of hatred. But I hate lies, and so the liars hate me. The same who can't stand the sight of a starving baby, can you really say you're not in pain, like me? Are any of us not living painfully? Pain is what their lies have kept us in, but the war has started now, and truth will win. Many of us are gonna lose our lives and that's OK, because to live we have to die. The enemies of God will say it's chaos. Just remember what Jesus did in the temple, and be patient. Exactly why do you think he was assassinated? Who was it that did the dirty deed? Who didn't like the answers they'd received? Look at the one wearing the collar—then and now. There's only ever been one liar, and it's the Holy Roman Empire. And this is exactly what they did: They told us lies to take us away from God. So yeah, I am angry. But I'm not full of hate, I'm full of love. God said, 'I bring not peace, I bring a sword.'"



Top Albums

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<b>CLASSICAL CROSSOVER</b>		
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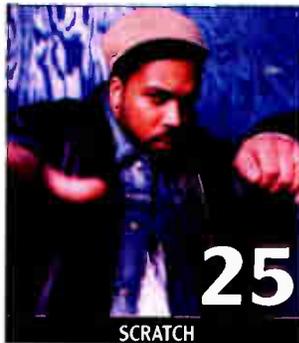
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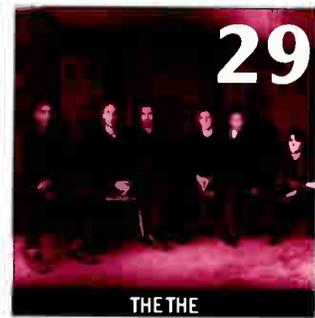
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THE THE

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At a Glance

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Chart Beat™ by Fred Bronson

**MEETING MISS JONES:** Many parents want their children to have a better life than their elders. If that's true for **Ravi Shankar**, he must be enjoying the success of his daughter, because **Norah Jones** is in her 11th week at No. 1 on the Top Contemporary Jazz Albums chart with her debut release, *Come Away With Me* (Blue Note/Capitol).

That far exceeds any chart ranking for Jones' father. The highest position Shankar achieved on *The Billboard 200* is the No. 43 peak of *Ravi Shankar at the Monterey International Pop Festival* in 1968.

On the Top World Albums chart, Shankar has had two albums peak at No. 3. *Passages* reached that mark the week of Oct. 20, 1990, and *Chant of India* matched it the week of June 21, 1997. Shankar's most recent chart activity on this list found *Full Circle: Carnegie Hall 2000* going to No. 9 the week of May 5, 2001.

Shankar and Jones may be father and daughter, but their musical styles will no doubt keep them on separate genre charts for years to come—unless they find a way to record as a jazz-sitar duo.

**'WHEREVER,' WHENEVER:** *The Calling* is closing in on a record on the Adult Top 40 Tracks chart. The group's first single, "Wherever You Will Go" (RCA), is No. 1 on this chart for the 23rd week. The longest-running Adult Top 40 chart-topper to date is "Smooth" by **Santana Featuring Rob Thomas**, which held sway for 25 weeks.

**ALTER EGOS:** The hit song from *Spider-Man* soars past the highest-ranked *Superman* film tune this issue, but it has some way to go before matching the highest position of a *Batman* song.

"Hero" (Columbia/Roadrunner) by **Chad Kroeger Featuring Josey Scott** web-slings its way to No. 48 on *The Billboard Hot 100*. That surpasses the No. 52 peak of **Maureen McGovern's** "Can You Read My Mind," a 1979 entry from the first *Superman* film.

"Hero" will have to be a super-hit to best the pastiche-titled "Batdance," a No. 1 hit in 1989 for **Prince**. The other No. 1 song from a film about the Caped Crusader is "Kiss From a Rose," a chart-topper for **Seal** in 1995. No Green Lantern songs yet, though he was mentioned in the lyrics of **Donovan's** No. 1 hit from 1966, "Sunshine Superman."

**'GIRL' POWER:** By moving 3-2 on *The Billboard Hot 100* with "I Need a Girl (Part I)" (Bad Boy/Arista), **P. Diddy** has his sixth song to reach the top two on this chart. "Girl" is the first song to do so since "Satisfy You" spent three weeks at No. 2 in 1999.

If "I Need a Girl" manages to move up one more position, it will be Diddy's first No. 1 hit since 1997, when he had three songs reach pole position: "Can't Nobody Hold Me Down," "I'll Be Missing You," and a hit by **the Notorious B.I.G.** on which he was a featured artist, "Mo Money Mo Problems."

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

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Billboard Artists & Music, April 13<sup>th</sup>

## TV APPEARANCES:

BILLBOARD LATIN MUSIC AWARDS  
MAY 12<sup>TH</sup>

PRIMER IMPACTO  
MAY 15<sup>TH</sup>

"CRISTINA"  
MAY 20<sup>TH</sup>

"SABADO GIGANTE"  
MAY 25<sup>TH</sup>

THE ROSIE O'DONNELL SHOW  
JUNE 24<sup>TH</sup>

Executive Producer: Thalia

Produced by: Estéfano, Cory Rooney, Emilio Estefan, Jr. & Randall M. Barlow,  
A. B. Quintanilla & Cruz Martínez, Poke & Tone, Steve Morales, and Flex Hector & Mac Quayle



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HOFFMAN

# Quintanilla Starts King Of Bling Label With EMI Latin

BY LEILA COBO

MIAMI—Musician/songwriter/bandleader A.B. Quintanilla can now add the label "record executive" to his string of titles. After months of negotiation, EMI Latin has inked a deal that partners the company with Quintanilla—founder of A.B. Quintanilla y los Kumbia Kings—and his friend/bandmate Cruz Martinez in a joint-venture label called King of Bling. Acts

on the label will be signed and developed by Quintanilla and Martinez, and albums will be promoted and distributed by EMI Latin.

The contract was signed May 9, only hours before Quintanilla and his band won a Billboard Latin Music Award for pop album of the year, group, for sales of their sophomore album, *Shhh!*

The Kumbia Kings' impressive sales and Quintanilla's songwriting skills (prior to leading his own band, he was the lead songwriter/bandleader for his late sister, Selena) were key factors leading to the creation of King of Bling, as well as a renewal of the Kumbia Kings' contract with EMI for five more albums.

In addition, Quintanilla and Martinez will do A&R consulting work for EMI in the central region, including Texas, which will continue to be overseen by Miguel Trujillo, EMI's VP/GM of regional Mexican and Tejano music.

"We believe [Texas] is a market that hasn't been tapped—with the exception of Kumbia Kings—at the level that it should," says Jorge Pino, president/CEO of EMI Latin USA. "There's a lot of talent [out there]—a lot of



QUINTANILLA

**BILLBOARD EXCLUSIVE**

young talent—and that's what A.B. and Cruz are going to be [scouting]."

Pino projects that the talent signed to King of Bling will be very different from that signed to EMI Latin, which, he says, will maintain its identity and its Tejano and regional Mexican base. "What we're going to do with A.B. and Cruz will be more progressive acts—a little bit more cutting-edge—and also fusion acts with potential to cross over."

King of Bling's first act is Big Circo

(Big Circus), a band Quintanilla describes as "progressive norteño" and whose members wear clowns' make-up. An album is due out June 18, and the first single, "Yo No Fui" (not a cover of the Consuelo Velásquez tune), has already been sent to radio.

Despite the quick development, Quintanilla says his focus will be quality over quantity. "I'm allowed two or three acts a year with very, very sizable budgets," he explains, likening his deal to Sean "P. Diddy" Combs' deal with Bad Boy. "I can say the budgets allowed would be the same as those allowed for a pop act and consistent with the Anglo market."

Pino believes those budgets will be justified, given the Kumbia Kings' success and the potential for sales in Mexico and the U.S.

In renewing the Kumbia Kings'

contract after speculation that the band could go elsewhere, Pino—who came to his current position last year from Sony Discos—has retained an act pivotal to EMI's roster. At this time, the band has shortened its name to Los Kumbia Kings, LK2, and is preparing a new album due Sept. 24 that will feature a bigger orchestra, including background vocalists and a brass section.

"It's the second phase of the Kumbia Kings," Quintanilla says, explaining why his name has been dropped. "A.B. will still be there 1,000%, but it's time to let other talent shine in the group. It's like the difference between [laundry detergent] Cheer and new, improved Cheer. In order for the group to keep going forward, I want Kumbia Kings to mature into something else."

## In The News

- The parents of late R&B singer/actress Aaliyah, acting as co-administrators of her estate, filed a wrongful-death suit in California Superior Court May 13 in L.A., regarding the Abaco Island, Bahamas, plane crash that killed her and eight others last Aug. 25. The suit names as defendants, among others, Virgin Records America, distributor of Blackground Records, for whom Aaliyah recorded; video director Hype Williams and his production company; and several firms allegedly involved in chartering the flight. EMI withheld comment on the suit.

- As expected, MTV president of entertainment Brian Graden has added the same title for VH1 (*Billboard*, May 4). He will oversee VH1's programming, music, news, and production departments. Based in New York and L.A., he will report to MTV Networks Music Group president Judy McGrath for his VH1 responsibilities and will continue to report to MTV president Van Toffler for MTV duties.

- Telemundo's May 12 telecast of the Billboard Latin Music Awards enjoyed a significant ratings boost over the 2001 show. According to Nielsen Media Research's Hispanic Television Index, 10.6% of Hispanic TV homes in the U.S. tuned into the broadcast, up from a 9.1 rating last year. Among Hispanic TV homes with TV sets in use, the show earned an 18% share. This represents 1,084,000 homes tuned in, with a total of 1,823,000 viewers.

- The \$4.75 million settlement of Peggy Lee's class-action suit against Universal Music Group was derailed May 6, when attorneys for Larry Hagman (vocalist Mary Martin's son) and singer Tony Martin objected during a court hearing to finalize the action. On Jan. 14, a week before Lee's death, Los Angeles Superior Court Judge Victoria Gerrard Chaney approved the settlement of Lee's 1999 action, which alleged that royalties for the one-time Decca Records artists were underpaid from 1995 to 1999. Chaney set June 21 for a new hearing.

## Mute To Maintain Its Autonomy In Sale To EMI

BY GORDON MASSON and EMMANUEL LEGRAND

LONDON—Autonomy, continuity, and stability were the three "crucial" ingredients of Mute founder and executive chairman Daniel Miller's decision to sign a £42 million (\$60.8 million) deal to sell his company to EMI Recorded Music.

EMI is paying £23 million (\$33.6 million) for London-based Mute and its catalog, while an additional £19 million (\$27.7 million) is on offer during the next four years, should Miller and his 70-strong global team meet performance targets.

Emerging from a rocky patch in the late '90s into a period of financial well-being, Miller reveals to *Billboard* that Mute proposed the deal to Emmanuel de Buretel, chairman/CEO of EMI Recorded Music Continental Europe.

"There are several reasons why I decided to do this now, many of which were down to a positively evolving relationship with Virgin/EMI that started over 15 years ago," Miller explains. "We were already in discussions with them over a worldwide distribution arrangement, and we are at a point in our history where the label is particularly strong. I would never have considered a deal like this from a position of need over desire."

De Buretel agrees. "It's better to deal in a position of strength rather

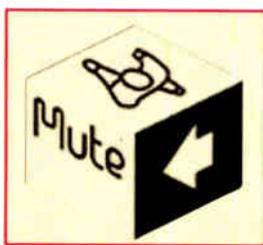
than when you are deep up to your eyes in a financial crisis," he observes. "[Mute] is one of the jewels in U.K. labels. We want to show that you can acquire an indie label whilst at the same time respect its identity, its freedom, and its autonomy."

Miller—whom de Buretel describes as "a real visionary... one of the most important people in the U.K. industry"—will retain full artistic control and freedom; EMI's involvement will be exercised more in back-office functions.

Miller says Mute will also continue its relationship with its British distributor Vital "for as long as we like." De Buretel confirms the same philosophy will preside when Mute's distribution contracts expire elsewhere in Europe.

Mute has a roster including Moby, Depeche Mode, Nick Cave & the Bad Seeds, Erasure, Yazoo, Luke Slater, the Jon Spencer Blues Explosion, and Goldfrapp; it also has the Prodigy for the U.S. and Paul van Dyk for both the U.S. and Canada.

Miller concludes, "I've always seen international marketing as such an important lifeblood for Mute and our artists, [so we will retain our own international marketing structure]. We have had an internationalist approach both to artist development and A&R since day one, which will be strengthened in the future."



## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	265,799,000	233,949,000	(-12.0%)
Albums	251,782,000	228,557,000	(-9.2%)
Singles	14,017,000	5,392,000	(-61.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	232,511,000	215,397,000	(-7.4%)
Cassette	18,783,000	12,607,000	(-32.9%)
Other	488,000	553,000	(+13.3%)

### OVERALL UNIT SALES

This Week	12,230,000	This Week 2001	13,483,000
Last Week	11,488,000	Change	+9.3%
Change	+6.5%		

### ALBUM SALES

This Week	12,028,000	This Week 2001	12,873,000
Last Week	11,268,000	Change	+6.6%
Change	+6.7%		

### SINGLES SALES

This Week	202,000	This Week 2001	610,000
Last Week	220,000	Change	-66.9%
Change	+8.2%		

### TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	12,366,000	11,286,000	(-8.7%)
Middle Atlantic	32,565,000	28,538,000	(-12.4%)
East North Central	35,360,000	32,560,000	(-7.9%)
West North Central	14,510,000	13,372,000	(-7.8%)
South Atlantic	44,315,000	41,292,000	(-6.8%)
South Central	34,195,000	32,213,000	(-5.8%)
Mountain	17,207,000	15,998,000	(-7.0%)
Pacific	41,994,000	40,138,000	(-4.4%)

ROUNDED FIGURES

FOR WEEK ENDING 5/12/02

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

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# POP awards

**ALL FOR YOU**  
Janet Jackson  
Black Ice Publishing

**ALL OR NOTHING**  
Wayne Hector (PRS)  
Steve Mac (PRS)  
Irving Music  
Songs of Windswept Pacific

**AMAZED (3rd Award)**  
Mary Green  
Chris Lindsey  
Almee Mayo  
Careers-BMG Music Publishing, Inc.  
Golden Wheat Music  
Silverkiss Music  
Songs of Nashville Dream Works  
Warner-Tamerlane Publishing Corp.

**ANGEL**  
Ahmet Ertegun  
Chip Taylor  
EMI-Blackwood Music, Inc.

**BE LIKE THAT**  
Brad Arnold  
Chris Henderson  
Escatawpa Songs  
Songs of Universal, Inc.

**BIG PIMPIN'**  
Jay-Z  
EMI-Blackwood Music, Inc.  
Lil Lu Lu Publishing

**BREAKDOWN**  
Hugo Ferrelra  
Cherryworks Music  
Eight Inches Plus Publishing  
Warner-Tamerlane Publishing Corp.

**BREATHE (2nd Award)**  
Stephanie Bentley  
Hopechest Music  
Universal-Songs of PolyGram  
International, Inc.

**BREATHLESS**  
Andrea Corr (IMRO)  
Caroline Corr (IMRO)  
James Corr (IMRO)  
Sharon Corr (IMRO)  
Beacon Communications  
Music Company  
Universal-Songs of PolyGram  
International, Inc.

**BUTTERFLY**  
Flea  
John Frusciante  
Anthony Kiedis  
Chad Smith  
Moebetoblame Music

**CALIFORNICATION**  
Flea  
John Frusciante  
Anthony Kiedis  
Chad Smith  
Moebetoblame Music

**CHANGE YOUR MIND**  
Jeff Beres  
Ken Block  
Andrew Copeland  
Ryan Newell  
Mark Trojanowski  
Crooked Chimney Music, Inc.  
Songs of Universal, Inc.

**COME ON OVER BABY (ALL I WANT IS YOU)**  
ChakDaddy  
Eric Dawkins  
Shelly Peiken  
Celebrity Status Entertainment  
E.D. Duz-It Music  
peermusic  
Shellayla Songs

**CRAZY FOR THIS GIRL**  
Jeff Cohen  
Jaron Lowenstein  
As You Wish Music  
EMI-Blackwood Music, Inc.  
Tzitzis What We Do Music

**DOESN'T REALLY MATTER**  
Janet Jackson  
Black Ice Publishing

**DON'T TELL ME**  
Mirwals Ahmadzal  
Warner-Tamerlane Publishing Corp.

**DROPS OF JUPITER (TELL ME)**  
Scott Underwood  
EMI-Blackwood Music, Inc.  
Wunderwood Music

**DUCK AND RUN**  
Brad Arnold  
Todd Harrell  
Chris Henderson  
Matt Roberts  
Escatawpa Songs  
Songs of Universal, Inc.

**FOLLOW ME**  
Uncle Kracker  
Gaje Music, Inc.  
Warner-Tamerlane Publishing Corp.

**GOTTA TELL YOU**  
Samantha Mumba (IMRO)  
Warner-Tamerlane Publishing Corp.

**HANGING BY A MOMENT**  
Jason Wade  
G-Chills Music  
Songs of Dream Works

**HE LOVES U NOT**  
Pamela Sheyne (PRS)  
Warner-Tamerlane Publishing Corp.

**HEMORRHAGE (IN MY HANDS)**  
Carl Bell  
Pener Pig Publishing  
Universal-Songs of PolyGram International, Inc.

**HERE'S TO THE NIGHT**  
Max Collins  
Tony Fagenson  
Jon Siebels  
Fake and Jaded Music  
Less Than Zero Music  
Southfield Road Music

**HIT 'EM UP STYLE (OOPS!)**  
Dallas Austin  
Cytron Music  
EMI-Blackwood Music, Inc.

**I HOPE YOU DANCE**  
Tia Sillers  
Choice Is Tragic Music  
Ensign Music Corporation

**I THINK I'M IN LOVE WITH YOU**  
Cory Rooney  
Dan Shea  
Cori Tiffani Publishing  
Dan Shea Music, Inc.  
Sony/ATV Songs LLC

AS PERFORMED BY:  
**LIFEHOUSE**

**Song  
of the  
year**

**college song  
of the  
year**

**IF YOU'RE GONE**

writer: **ROB THOMAS**  
publishers: **BIDNIS, INC.**  
**EMI-BLACKWOOD MUSIC, INC.**

**HANGING BY  
A MOMENT**

writer: **JASON WADE**  
publishers:  
**G-CHILLS MUSIC**  
**SONGS**  
**DREAMWORKS**

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# 2002

#### IF YOU'RE GONE

Rob Thomas  
Bidnis, Inc.  
EMI-Blackwood Music, Inc.

#### INDEPENDENT WOMEN PART I

Poke  
Cory Rooney  
Colpix Music, Inc.  
Cori Tiffani Publishing  
Ekop Publishing LLC  
Sony/ATV Songs LLC

#### JADED

Marti Frederiksen  
EMI-Blackwood Music, Inc.  
Pearl White Music

#### KRYPTONITE (2nd Award)

Brad Arnold  
Todd Harrell  
Matt Roberts  
Escatawpa Songs  
Songs of Universal, Inc.

#### PUT IT ON ME

Ja Rule  
Irv "Gott" Lorenzo  
D J Irv Publishing  
Ensign Music Corporation  
Slavery Music  
White Rhine Music, Inc.

#### THE REAL SLIM SHADY

Tommy Coster  
Eminem  
Eight Mile Style Music  
Ensign Music Corporation  
Strawberry Blonde Music

#### RIDE WIT ME

City Spud  
Dynacom Publishing  
Songs of Universal, Inc.

#### SHE BANGS

Robi "Draco" Rosa  
A Phantom Vox Corp.  
Warner-Tamerlane Publishing Corp.

#### SOMEONE TO CALL MY LOVER

Janet Jackson  
Black Ice Publishing

**songwriter  
of the year**

**BRAD ARNOLD**

**publisher  
of the year**

**UNIVERSAL MUSIC PUBLISHING**

#### LADY MARMALADE (2nd Award)

Bob Crewe  
Stone Diamond Music Corporation  
Tannyboy Music

#### LOSER

Brad Arnold  
Todd Harrell  
Matt Roberts  
Escatawpa Songs  
Songs of Universal, Inc.

#### LOVE DON'T COST A THING

Amille Danielle Harris  
Greg Lawson  
Connotation Music  
Reach Global Songs  
Warner-Tamerlane Publishing Corp.

#### MOST GIRLS

Kenneth "Babyface" Edmonds  
ECAF Music  
Sony/ATV Songs LLC

#### MUSIC

Mirwais Ahmadzai  
Warner-Tamerlane Publishing Corp.

#### NO MORE (BABY I'M A DO RIGHT)

Cam'Ron  
Killa Cam Music  
Un Rivera Publishing  
Warner-Tamerlane Publishing Corp.

#### ONE MORE DAY

Bobby Timberlin  
Mike Curb Music

#### ONE STEP CLOSER

Rob Bourdon  
Brad Delson  
Joseph Hahn  
Mike Shinoda  
Big Bad Mr. Hahn Music  
Kenji Kobayashi Music  
Nondisclosure Agreement Music  
Rob Bourdon Music  
Zomba Songs Inc.

#### PLAY

Christina Millan  
Cory Rooney  
Cori Tiffani Publishing  
Songs of Universal, Inc.  
Sony/ATV Songs LLC

#### SOUTH SIDE

Moby  
The Little Idiot  
Warner-Tamerlane Publishing Corp.

#### STUTTER

Steve Boone  
Roy L. Hamilton III  
Tre Vant J. Hardson  
J-Swift  
Romye Robinson  
John Sebastian  
Mark Sebastian  
Derrick "Fatlip" Stewart  
Emandu Imani Rashaan Wilcox  
Alley Music Corp.  
Beefjunky Music  
Crack Addict Music  
EMI-Blackwood Music, Inc.  
Mark Sebastian Music  
Trlo Music Co., Inc.  
Zomba Songs Inc.

#### THANK YOU

Paul Herman (PRS)  
EMI-Blackwood Music, Inc.

#### WHEN IT'S OVER

Craig "DJ Homicide" Bullock  
Stan Frazier  
David Kahne  
Murphy Karges  
Mark McGrath  
Rodney Sheppard  
E Equals Music  
Grave Lack of Talent Music  
Warner-Tamerlane Publishing Corp.

#### WITH ARMS WIDE OPEN (2nd Award)

Scott Stapp  
Mark Tremonti  
Dwight Frye Music, Inc.  
Tremonti Stapp Music

**BMI** **ICON**  
**awards**



**CHUCK BERRY**

**BO DIDDLEY**

**LITTLE RICHARD**

## Bertelsmann Stands To Lose As Napster Considers Bankruptcy

BY BRIAN GARRITY

NEW YORK—Bertelsmann could end up taking a bath on its Napster investment should the cash-strapped swapper file for bankruptcy, as sources familiar with the situation predict it will.

The parent company of BMG Entertainment has loaned more than \$85 million to Napster—at one time the most popular of the free music peer-to-peer services on the Internet—betting that the investment would pay off in similar fashion to a wildly successful financial gamble it made on AOL Europe in the early '90s.

But pulling any profits from Napster—which has been offline since last July and unable to relaunch as a for-pay service—now appears unlikely. The future of the file-sharing service is in serious doubt in the wake of Napster's board (controlled by venture capital firm Hummer Winblad) spurning a Bertelsmann buyout offer and its core management team—including founder and chief technology officer Shawn Fanning and CEO Konrad Hilbers—subsequently resigning in protest (*Billboard Bulletin*, May 15).

While the Redwood City, Calif.-based company had not filed for bank-

ruptcy as of press time, sources familiar with the situation say such a move is a distinct possibility.

Should Napster declare bankruptcy, Bertelsmann, as the largest investor and supposedly a secured creditor, is not guaranteed to walk away with the service's intellectual property—its brand, technology, and consumer e-mail database. With a host of other investors and copyright infringement litigants also looking for a payday, bankruptcy experts say the fate of Napster's assets will hinge on their value relative to any secured money the company owes.

If the assets are worth less than all secured loans outstanding, a bankruptcy court may let Bertelsmann walk away with the remnants of Napster. But that, in turn, could trigger a round of legal claims against the media giant from labels and publishers currently suing the file-swapping service.

If the assets are worth more than the secured loan claims, they may be auctioned off to the highest bidder, or Bertelsmann may settle with any unsecured investors.

Additional reporting by Ed Christman in New York.

## BMI Awards Honor Brad Arnold

BY MARGO WHITMIRE

LOS ANGELES—Brad Arnold of 3 Doors Down was named BMI pop songwriter of the year at the performing-rights organization's 50th annual Pop Awards, held May 14 at the Regent Beverly Wilshire Hotel.

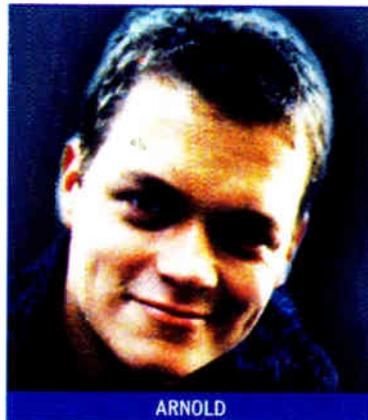
Four of his songs from the band's debut album, *The Better Life* (Republic/Universal Records)—“Be Like That,” “Duck and Run,” “Kryptonite,” and “Loser”—were on BMI's “most performed” list this year.

“This is awesome,” says Arnold, who wrote “Kryptonite” in his high-school algebra class. “It's totally an honor for the band, though. It's all of us, not just me.”

The Matchbox Twenty hit “If You're Gone,” penned by frontman Rob Thomas, was named song of the year for the songwriter and publishers Bidnis and EMI-Blackwood Music. The award is given to the song tallying the most broadcast performances during the Oct. 1, 2000-Sept. 30, 2001, eligibility period.

Thomas, who was BMI's 1999 pop songwriter of the year, is now among an elite group of writers that has captured both the songwriter and song of the year honors. Other double-winners include Stephen Bishop, Michael Bolton, Mariah Carey, Kenneth “Babyface” Edmonds, Dolly Parton, and Will Jennings.

Universal Music Publishing was honored as pop publisher of the year, with 11 songs recognized at the



ARNOLD

golden anniversary gala. This distinction is given to the company with the highest percentage of copyright ownership among the awarded songs. In addition to the four that won Arnold top honors, the award-winning songs included “All or Nothing,” “Breathe,” “Breathless,” “Change Your Mind,” “Hemorrhage (In My Hands),” “Play,” and “Ride Wit Me.” On hand to accept the award was David Renzer, worldwide president of Universal Music Group.

Other multiple honorees in publishing were Warner-Tamerlane Publishing, EMI-Blackwood Music, Escatawpa Songs, Sony/ATV Songs, Black Ice Publishing, Cori Tiffani Publishing, and Ensign Music, all of which received three or more awards.

Taking home three awards each

were songwriters Janet Jackson, Cory Rooney, and 3 Doors Down members Todd Harrell and Matt Roberts. Double honorees were Mirwais Ahmadzai, 3 Doors Down's Chris Henderson, and Red Hot Chili Peppers Flea, John Frusciante, Anthony Kiedis, and Chad Smith.

Lifeshouse's “Hanging by a Moment” earned songwriter Jason Wade the award for the most-performed song on college radio. From the band's debut album *No Name Face*, the song is published by G-Chills Music and Songs of DreamWorks.

Country tune “Amazed” collected its third consecutive win in the pop award category, while “Kryptonite,” “With Arms Wide Open,” “Breathe,” and “Lady Marmalade” each received their second awards.

A highlight of the evening was the presentation of the first BMI Icon Awards to Chuck Berry, Bo Diddley, and Little Richard. The trio were honored for their contributions to the musical world and their influence on later musicians.

Winners are determined by the number of feature broadcast performances on American radio and TV during the eligibility year. BMI president/CEO Frances W. Preston and Los Angeles VP/GM of writer/publisher relations Barbara Cane handed out the evening's awards. A complete list of 2002 BMI Pop Award winners appears on page 46.

## Executive Turntable



EL-AMIN



ROSEN



SHERMAN

**RECORD COMPANIES:** Qadree El-Amin is promoted to CEO of Big3 Entertainment in St. Petersburg, Fla., and Los Angeles. He was COO.

Kim Garner is promoted to senior VP of marketing of artist development and media relations for Universal Records in New York. She was senior VP of marketing and artist development.

Janet Kleinbaum is promoted to senior VP of artist marketing for Jive Records in New York. She was VP of artist marketing.

Dee Murphy is promoted to VP of sales for Rhino Entertainment/Warner Strategic Marketing in Los Angeles. She was senior director of special markets and budget sales for WEA.

Kelly Mullens is named VP of corporate communications for Universal Music Group in New York. She was VP of business and corporate communications for Fleishman-Hillard.

**PUBLISHING:** Susan Ranta is promoted to director of music-sampling clearance for Universal Music Publishing Group in Los Angeles. She was manager of music-sampling clearance.

**RELATED FIELDS:** The board of directors of the Recording Industry Assn. of America promotes Hilary Rosen to chairman/CEO; Cary Sherman to president; Michael Huppe to VP of anti-piracy counsel and operations; Jonathan Whitehead to VP of anti-piracy counsel, Internet, and new media; Stanley Pierre-Louis to VP of legal affairs; and Brigitte Tenor to VP of administration in Washington, D.C.

Larry Webman is promoted to VP of Little Big Man Booking in New York. He was an agent. Little Big Man also names Jonathan Adelman an agent in New York. He was a club and college talent buyer for Clear Channel Entertainment.

## Hatch Mulls Artists' Rights, Licensing Bill

BY BILL HOLLAND

WASHINGTON, D.C.—At a May 15 hearing, leading lawmakers on the Senate Judiciary Committee urged the record industry and Webcasters to work out disagreements on royalty rates and reporting conditions forwarded by the Copyright Arbitration Royalty Panel (CARP) last month and did not call for a legislative fix to adjust the still-pending rates.

As to the complaints of Webcasters that if the CARP rates are approved they will drive Webcasters out of business, committee chairman Patrick J. Leahy, D-Vt., said, “If I had the power to create a solution right now, I'm not sure what that solution would be.” Apparently, lawmakers will wait until May 21, when the Librarian of Congress will decide if the CARP should be approved.

The hearing took a left turn when former chairman Sen. Orrin G. Hatch, R-Utah, citing larger online music issues, announced that he would initiate discussions with Leahy to forge an artists' rights and non-discriminatory licensing bill.

“Let's look at the larger context,” Hatch said. “We've been monitoring this for six or seven years. We thought they were on their way, but they're not there yet. We know peer-to-peer piracy and [industry] consolidation is not the way to go... and we want more to accrue to artists.”

Hatch said he was “troubled to read in a recent issue of *Billboard Bulletin* that a new study found that the major labels' own Internet services contain only 10% of the top 100 singles and only 9% of the top 100 albums” and that MusicNet “had only three current hit singles available, even though the record labels that have licensed MusicNet account for nearly 40% of The Billboard Hot 100” (*Billboard Bulletin*, April 23).

In a May 14 letter to Leahy, Hatch wrote: “The continued

lack of legitimate and diverse music will drive consumers to unauthorized sites, as we have seen, and thereby makes legitimate ventures impracticable to launch.” Congress, he wrote, should consider legislation “aimed at moving the industry forward so that artists and creators can be compensated and so that consumers could have choices to purchase and enjoy music.” Provisions would include:

- an out-of-print revival right. Hatch describes it as “a sort of safe harbor for artists or on their behalf to allow services to provide streams or downloads, etc., of out-of-print [recordings]”;

- direct payment to artists and ending “breakage” charges. Hatch said, “We should explore the best way to accomplish [direct payment of all royalties], as well as addressing the relevance of such traditional charges against artist royalties as those for breakage, returns, free goods etc., in the context of digital distribution.” Artists and managers say such provisions in record contracts are not legitimate (*Billboard*, Sept. 29, 2001);

- artist rights in domain names. “Some contracts purport to grant domain-name rights to record companies in perpetuity,” Hatch wrote, adding, “It makes sense for the domain name to follow the artists from label to label” and “to be controlled by the artist”;

- Copyright Office database modernization. “The database is not easily accessible,” Hatch wrote, “and does not lend itself to high-speed or high-quality [online] use [for] clearing rights for legitimate online music services”;

- non-discriminatory competition protections. Hatch wrote: “We should also consider extending non-discrimination concepts of current copyright law to cover online music distribution services where major labels could be acting in an anti-competitive manner.”



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## ***AN OPEN LETTER TO THE MUSIC COMMUNITY:***

A few weeks ago, in this very periodical, Sound Exchange, the RIAA's mouthpiece and collection agency for sound recording copyright holders and artists, purchased a full page advertisement in order to enlist Billboard readers to support the usurious webcaster and radio Internet simulcaster royalty rate set to take effect this week.

As co-producer of EAT'M 2002 ([www.eat-m.com](http://www.eat-m.com)), founder of pulver.com, RevUp Records and pulverradio.com, I am disgusted with the nearsightedness of those claiming to represent rights holders. If they are victorious in their neo-luddite quest, their victory will be Pyrrhic at best. I am announcing here and now that pulverradio.com is changing its format to fit the only viable way to continue in this business: pulverradio.com will only play artists that have signed the gratis sound recording Internet license posted at pulverradio.com. The bands and artists that pulverradio.com will be forced to play will most likely not be major label acts. I assume most of the major record labels would never waive the royalty obligation, because for them it is always about the almighty buck and nothing to do with consumer choice. I hope there are people and labels that can help prove me wrong. I, for one, wholly support a reasonable sound recording webcasting royalty based on a percentage of revenue or a minimum of \$250 a year, not an unreasonable one currently under consideration.

Plain and simple, Congress screwed up! Back when this sound recording royalty provision was being considered, many assumed that one could take the stream and replicate it into a CD quality track and the listener would never have to buy the CD. Hence, in a back door way Congress attempted to compensate the records labels for the perceived lost sale. As listeners of Internet radio can attest to, the quality of the stream is nowhere near CD quality. Moreover, the onerous notice and record keeping provisions, which is a separate but just as important brouhaha, will make millionaires of software developers, millions in billing for attorney litigation fees and force many webcasters to close down.

I won't let that happen. I am a tech visionary and proud of it. You have lost me. I will now support music by musicians who understand that exposure overrides the paltry sums most of the recipients will see. The urge to listen not copy is why people tune into Internet radio. The chance to hear something fresh, challenging and hip all comes to mind. If that means unsigned bands and bands whose labels are progressive enough to recognize that the current royalty rate is absurd, then so be it. pulverradio.com — fiercely independent. I like the way that sounds.

Sincerely,



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Billboard magazine pays a special tribute to Ray Charles on his 60th career anniversary. We look back at his remarkable accomplishments over the years, his success on the charts, and his powerful influence on the pop, jazz, R&B and country genres. Be a part of this special tribute.

**issue date: june 22**  
**ad close: may 28**

Aki Kaneko 323.525.2299 • akaneko@billboard.com

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# ARTISTS & MUSIC

## Irish Tenors' 'Ellis Island' Music Aided By Northport TV Spots

BY CARLA HAY

NEW YORK—The Irish Tenors are proof that an effective TV campaign can do wonders in revitalizing album sales. The Celtic trio of Anthony Kearns, Ronan Tynan, and Finbar Wright has made a comeback on The Billboard 200 with its current album, *The Irish Tenors: Ellis Island* (Music Matters), which re-entered the chart at No. 66 in the May 18 issue.

As much as 97% of the sales were attributable to a direct-response TV campaign from Northport Marketing (Over the Counter, *Billboard*, May 18), which blanketed mainly the East Coast.

According to Nielsen SoundScan, the album sold 18,000 copies that week, with the vast majority of the sales coming from Northport Marketing accounts.

That chart re-entry resulted in the album achieving Heatseeker Impact status, as it graduated from the Heatseekers chart into the upper half of The Billboard 200. The album previously peaked on the Heatseekers chart at No. 1 in the March 31, 2001, issue and has been a steady seller on the Top World Music Albums chart.

Bill Gilliland, Northport Marketing project manager for the Irish Tenors, explains why the TV campaign was such a success: "On the *Ellis Island* project, we sweetened the deal by offering customers a free Ronan Tynan CD to anyone who bought the *Ellis Island* CD, cassette, or video."

In addition to the efforts of Northport Marketing, based in Northport, N.Y., the album's sales were aided by

U.S. distribution from New Hope, Minn.-based Navarre.

The TV campaign ran from February through April, and Gilliland says that the remarkable response from consumers "points out how price-sensitive the market is."

It seems as if the Irish Tenors can count TV as their best marketing tool.

Without the benefit of mainstream

radio airplay, the trio has been largely introduced to the American public through PBS concert specials: 1999's *The Irish Tenors*, 2000's *The Irish Tenors: Live From Belfast*, and last year's *The Irish Tenors: Ellis Island* have all yielded hit albums of similar titles. (The 1999 album *The Irish Tenors Home for Christmas* scored on the U.S. charts as well.) In addition, the trio was a featured act on last year's PBS concert special *A Capitol Fourth*, celebrating the Fourth of July.

John McDermott, one of the original Irish Tenors, was replaced in 2000 by Wright. The Irish Tenors are represented by Matie Fox Management in Ireland.

"We've had an unprecedented level of support from PBS and American public television," Music Matters director of marketing Chris Cary notes. He says the *Ellis Island* album has a unique appeal to the U.S. market "because America is a nation of immigrants, and [famed immigrant processing depot] Ellis Island has special meaning to a lot of Americans."

The Irish Tenors will embark on a limited U.S. tour in August. There also plans for a tour in November and December.



## DMZ/Columbia's 'Stanley' Is A Solo Trek The Bluegrass/Acoustic Roots Legend Gets Produced By T-Bone Burnett

BY RAY WADDELL

NASHVILLE—At an age when most professional musicians are ready to back off both road and studio activity, acoustic legend Ralph Stanley has hit a remarkably productive streak and is showing no signs of settling down.

Stanley, 75, has released eight albums since 2000, and he maintains a busy touring schedule. Yet another release—an eponymous project for DMZ/Columbia—comes June 1. The album is the pilot project of the DMZ/Columbia partnership, the former being a startup imprint of T-Bone Burnett and film producers Joel and Ethan Coen. Burnett and the Coen brothers successfully teamed up previously on the multi-platinum *O Brother, Where Art Thou?* soundtrack.

Executive-produced by Burnett, *Ralph Stanley* forsakes Stanley's Clinch Mountain Boys for such acoustic wizards as Norman Blake and Stuart Duncan. But it still effectively captures Stanley's stark, heartfelt tenor honed during thousands of live performances and some 185 albums.

When asked about his numerous releases during the past couple of years, Stanley says, "Well, yes, I think that is a lot of albums. But they seem to be buyin' 'em, so I just keep puttin' 'em out."

The new record is the first of six that Stanley will record for DMZ/Columbia, following a relationship with Rebel Records that lasted more than 35 years. This is also the first album that Burnett has produced for Stanley, with the exception of their pairing on the *O Brother* soundtrack. Accustomed to charting his own course in the studio, Stanley says Burnett was "fine to work with," adding, "he knows what he's a-doin'."

Stanley says Burnett suggested the bulk of the material on *Ralph Stan-*

*ley*, which largely consists of new arrangements on traditional, if rarely-heard, chestnuts. "We went way back to some older songs I heard when I was just a boy," Stanley says. "Some of 'em I'd never even heard before."

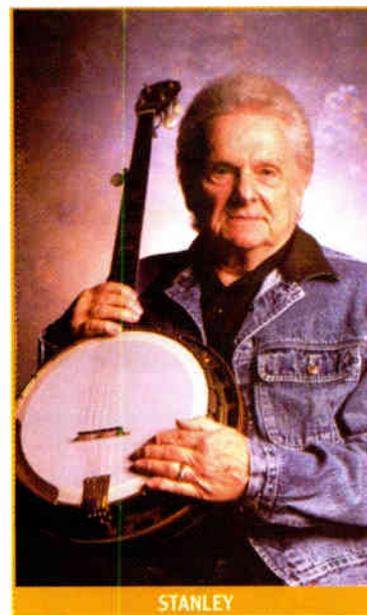
The album's material alternates among such uplifting gospel fare as "Lift Him Up, That's All" and the soaring "Great High Mountain" to lovelorn heartache in

Stanley laid down his banjo while recording the album, opting to offer up vocals only. "I told 'em I didn't want to play on this record. I can put so much more into my singing when I don't have to study about playin'."

The planets are aligned to make this debut DMZ/Columbia release a winner, those marketing the project believe. "Coming to the party is not only this legendary musician but also this team from DMZ in their first release since *O Brother*," says Columbia senior VP of marketing and media Larry Jenkins. Several distinct audiences will be targeted, according to Columbia VP of marketing Greg Linn. "You've got Ralph's traditional bluegrass market that has supported him for years on albums and tours," Linn says. "Then you've got the *O Brother* market, and you've also got a collegiate market that is discovering this music, because it's real. We plan to address each area." Additionally, the label will capitalize on Stanley's presence on the high-profile Down From the Mountain shed tour, which begins in June.

Geoff Stoltz, senior buyer for Torrance, Calif.-based Warehouse, is optimistic for *Ralph Stanley*—if cautiously so. "I'm not sure it's going to do *O Brother*-type numbers, but Dr. Ralph Stanley's visibility has risen considerably from that album and the tour, and we'd love to see lightning strike again," Stoltz says. "We'll have it in some of our key programs and support it along the third leg of the Down From the Mountain tour, when it plays our markets."

Even with such a busy schedule and new releases planned, Stanley admits he remains enamored of performing. "We're leavin' today on another tour. I like to fish, but I'd rather do this."



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# Breeders Bounce Back With 'Title TK'

4AD/Elektra Set Is Band's First Since 1993 Smash 'Last Splash'

BY WES ORSHOSKI

NEW YORK—In a charmingly scatterbrained sort of way, the Breeders' Kim Deal has veered off the question-answer-question interview path to debate which pronunciation of the Los Angeles neighborhood Los Feliz is technically correct—the commonly used (by non-Spanish-speaking folks, anyway) “los fee-less” or “los fa-leez.”

“We just talked about this yesterday or the day before yesterday,” Deal says to both the interviewer on the phone and guitarist Richard Presley, who is sitting nearby. “You know, when you say ‘Feliz Navidad,’ it’s ‘fa-leez.’ It should be ‘los fa-leez,’ not ‘los fee-less,’” she says, sounding satisfied.

“Fa-leez” or “fee-less,” the neighborhood is being discussed because it’s home to drummer Jose Medeles. Yet it’s really another area of town, East Los Angeles, that is of more importance, at least in Breeders lore, anyway. It’s there that the remainder of the band—Deal, sister Kelley Deal, Presley, and bassist Mando Lopez—call home, and it’s there, two years ago, that the seeds of the Breeders’ long-overdue return to the studio and stage were planted.

After a frustrating stay in New York, Kim moved to East L.A. in summer 2000 with hopes of mounting a Breeders resurrection—which is completed Tuesday (21), when 4AD/Elektra issues *Title TK*, the act’s first set since its 1993 alt-rock smash *Last Splash*.

She moved west after meeting Medeles and Presley—members of the L.A. punk band Fear—one night in New York. The chance encounter—which came as Kim was becoming

increasingly annoyed with New York musicians who wanted to be paid to practice—led to an all-night jam session that spilled into the morning.

Presley recalls, “Afterwards, she said, ‘I’d like to come to L.A., and maybe we could jam together and see what happens.’ And, we were like, ‘Yeah, whatever, sure.’ It’s *Kim Deal*, you know?”



—leader of the Breeders and former bassist/vocalist of revered alt-rockers the Pixies—“But, sure enough, we kept up correspondence over the next few months, and she came out here in June 2000 and we started jamming.”

The move came after the Breeders had dissolved into side projects (most notably the Amps and the Kelley Deal 6000), the eventual departures of *Last Splash* rhythm section Josephine Wiggs and Jim McPherson, and, to put it simply, too much alcohol, too many drugs, and a little rehab.

Although Kim says she played a few shows as the Breeders in the late '90s,

it wasn’t until Kelley rejoined her in Los Angeles with Presley and Medeles that the act was officially reborn.

With the band jelling and momentum finally building, Kim and company resurfaced with a free show in late 2000 at Mr. T’s Bowl, a former bowling alley in L.A.’s Highland Park neighborhood. The gig, a chance for the group to scratch its building performance itch before the Deal sisters headed home for Christmas, was booked at nearly the last minute by a band friend.

“We wanted to go out and play, but we didn’t want to charge anybody, because we only had, like, a half-hour set, and we were playing a lot of new stuff,” Kim recalls. “But we wanted to try our new stuff out. We just wanted to *play!*” On a Saturday night, the band booked an early set—so as not to disrupt the night’s already-set schedule—for the upcoming Tuesday night. “So [on Tuesday] we unload our gear and we go to play, and the fuckin’ place is *packed!* We thought we’d be playing in front of six people, all our friends.”

Starting at Mr. T’s, momentum has continued to build around the Breeders, as the band has trekked the States and Europe previewing the Steve Albini-engineered *Title TK*, an often quirky, sometimes moody, and always exciting alt-rock romp that proves unpredictable and fun while sticking to the band’s style (see review, page 22).

In many respects, that the band has been away for nearly a decade has proved a non-factor, says Elektra VP of marketing and artist development Dana Brandwein, who notes that support and interest from both press and key indie retailers has been strong.

“I think people were excited about the Breeders coming out with a new album in the first place, but then to not be disappointed—to be incredibly enthusiastic instead—it’s kind of like, ‘Wow, this is just terrific,’” Brandwein says. “It’s kind of exciting to know that a band can be out of the marketplace for a little while, come back, and still have fans not only staying steady but being really excited about what they’ve gotten.”

Elektra’s street team is helping spread the word on the set, as are free downloads (available on various sites) of “Huffer”—for which the band, which is managed and booked by Kevin Oberlin in L.A., has shot a video.

The press on *Title TK* seems to be driving sales of Kim’s Amps set (1995’s *Pacer*), as well as those of Pixies and past Breeders sets, says Jim Kaminski, rock buyer for Tower Records’ Greenwich Village store in New York.

Kaminski says it’s not too tough to figure out why the band’s fans have remained interested: “The band hasn’t done anything to damage its credibility. They didn’t rush to put out a follow-up, and they didn’t make any music that’s turned anybody off.”



**NEW WAVE:** Just as the *Billboard* Hot Country Singles & Tracks chart showed that country radio has widened its doors to welcome a number of entries from independent labels during the past 18 months, it looks as though radio stations reporting to the *Billboard* Adult Top 40 chart are similarly opening their arms to artists signed to indie record companies.

In the May 18 issue, two new indies, Immergent Records and Gold Circle Music Label Group, made their debuts on the Adult Top 40 chart with songs from **Dishwalla** (“Somewhere in the Middle”) and **Meredith Brooks** (“Shine”), respectively. TVT’s **Default** is also experiencing great success on the chart with current hit “Wasting

“We know we’re a priority for them. We also wanted to get out of the corporate structure and having to go through another merger.”

Richards acknowledges that signing with a new indie does require a certain “leap of faith. You don’t have the leverage at radio that you had at a major, because the [indie] doesn’t have a track record, but just because you’re on a major label doesn’t mean they use the leverage for you.”

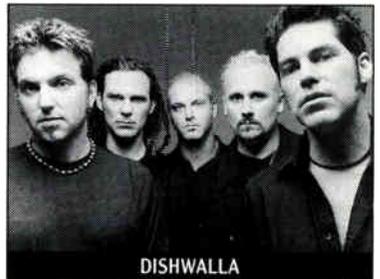
Dillman, a major-label veteran, feels that the quality of music makes up for the lack of leverage the indies may have. “When I was at Epic or Mercury, you had leverage, but if the station didn’t think the song worked for them, they still weren’t interested.”

Dishwalla and Brooks, who was previously on Capitol, are also making inroads at radio because they are known quantities; Dillman admits it’s harder to take a new act to radio. “You get a head-start because you don’t have to go to radio and explain who Meredith Brooks is. You can get right into the conversation of the song. We’re finding that adult top 40 is more receptive to her than some new artists because her name means something to them.”

Brooks, whose album arrives Tuesday (21), will open for Melissa Etheridge on her summer tour. Dishwalla, whose *Opaline* hit stores April 23 and debuted at No. 12 on the *Billboard* Independent Album chart, is on the road into the summer.

**CREATIVE ANGST:** For Grammy Award-winning composer **Danny Elfman**—who was honored with the Richard Kirk Award May 15 for outstanding career achievement at the annual BMI Film & Television Awards (see story, page 19)—the creative process of scoring a film remains a painful one. “The first week will be scattered and chaotic; I’ll feel like it’s never going to come together . . . Then I go through a period of despair, thinking that it’s not going to work, that it’s never going to come together. That’s followed by a period of euphoria where I have been saved by the muses,” says Elfman, who composed the music for *Spider-Man* and is currently working on the score for **Brett Ratner**’s new film, *Red Dragon*. After the director signs off on the direction Elfman is taking, he says, he’s once again plunged into despair, spending weeks “in solitary confinement [and] asking people to start my car since I haven’t left the house. That depressing and difficult period will be followed again by euphoria when [the film] comes out and I experience the finished product.”

Additional reporting by Margo Whitmire in Los Angeles.



My Time.” Both Immergent and Gold Circle are distributed through RED; TVT is self-distributed.

Other indie artists who have charted in recent months include **Josh Joplin Group** and **Jeffrey Gaines** (both on Artemis), Edel acts **Roxette** and **Jo Davidson**, and Extasy artist **Laura Dawn**. (Creed, a fixture on the Adult Top 40 chart, is not considered an indie act by *Billboard* because its label, Wind-up, is distributed through BMG.)

“I think this format was always receptive to indie labels,” Gold Circle Music Label Group CEO **Rob Dillman** says. “But most indie labels, like Windham Hill or Epitaph, did a specific type of music that wasn’t really mainstream. With the exception of Jive, I don’t think there was one geared to hot AC or adult top 40. Now, indie labels are starting to embrace this kind of music.”

Immergent Records CEO/chairman **John Trickett** admits that the level of entry for the adult top 40 market is steep: “It was more expensive for us in terms of indie promo costs, and we’re competing for fewer slots [than some other formats]. This is a tough route. It would have perhaps been easier if Dishwalla had made a harder record and we would have pushed it more as an indie rock record, but we made the record not worrying about the format it would fit into.”

That freedom to make the record the band wanted to make is one reason Dishwalla, which was formerly on A&M and Interscope, chose Immergent, lead singer **J.R. Richards** says.

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# U2 Helmsman Lillywhite Fosters, Signs Iowa's Rearview Mirror

Teens Put The 'Real World' On Hold After Catching The Eye, Ear Of Lauded Producer/Gobstopper Records Chief

BY JILL PESSLEIN

LOS ANGELES—When the Cresco, Iowa-based Rearview Mirror first formed five years ago, its eldest member was a mere 15 years old. At the time, lead singer Adam Ptacek thought that the quartet would perform at local clubs through high school and that they would then likely disperse to separate colleges. But the opportunity to make music a career was put on the table by producer and Gobstopper Records founder Steve Lillywhite, and now the 18-to-20-year-olds are awaiting the June 4 release of its debut album *All Lights Off*. (It will be distributed by Palm Pictures through the Alternative Distribution Alliance.)

"We were just in it to have fun," explains Ptacek of the band's original goals. "We never expected it to go as far as this. We were all planning on going to college, and we just kind of got caught up in the whole thing."

Though initially met with resistance from its peers, Rearview Mirror (which also includes guitarist Matt Olson; bassist Jason Ptacek, Adam's older brother; and drummer TJ Kammer) steadily acquired a local fanbase in Iowa and particularly in nearby La Crosse, Wis., throughout its high school years. (Adam Ptacek, the youngest of the group, won't be donning a cap and gown until the end of this current semester.) Playing mostly Creed and Limp Bizkit-type covers, the act often worked four-hour sets at isolated bars.

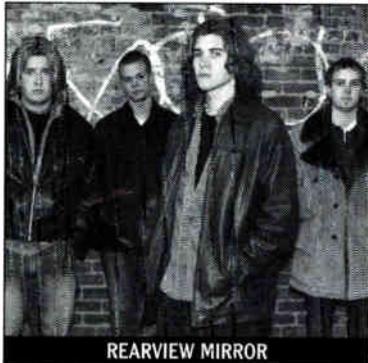
By 1999, the group shifted focus and made its own 12-track album. Though the project itself didn't attract atten-

tion, Rearview Mirror's continual club performances caught the interest of Norbert Nix, VP of Refugee Management, a Nashville-based firm. Nix became the group's manager, and soon it was doing showcases for major labels.

"We played for Interscope in L.A. It was the weirdest experience ever," Adam Ptacek says. "We had been there for about two hours before we actually played, so we were just sitting around thinking about it. Finally, the [executives] walk in and they just point to you and you're supposed to start. It's like sitting there playing for a judge."

It was a far different experience that led Rearview Mirror to Lillywhite's Gobstopper Records. Lillywhite, who has produced albums for such major acts as U2 and Dave Matthews Band, first heard of the group on an Internet mailing list, and ended up making a trip to La Crosse to see them live. "We could see him in the crowd rocking out the whole time," Adam Ptacek recalls. "It was crazy because he couldn't dance very well. After the show, he said, 'I have ideas for this and ideas for this.' It was great."

Lillywhite was intrigued by the act because of some of its similarities to an early U2. "I was looking for a band that really gave me the sort of feeling that U2 gave me when I first met them, which was something not musically the same—because the world has moved forward in that way—but the sort of commitment between themselves," he says. "You couldn't imagine these guys being in two or three bands at the same time. That's the sort of



*'The album has a lot of observations about living in a small-town community. We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or getting drunk and arrested.'*

—ADAM PTACEK, REARVIEW MIRROR

commitment I mean."

Rearview Mirror's musicianship and vocal prowess (Adam Ptacek's voice is at times soft and emotional, at others angry and rough) rated among the best that Lillywhite had ever heard, and it was such songs as first single "In the Beginning," a passionate track with rousing guitar riffs, that stayed with him. "[The album] has a lot of observations about living in a small-town community," Adam Ptacek says. "We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or just going out on the weekends and getting drunk and getting arrested. 'In the Beginning' is about someone I knew growing up who changed and became this real jackass. Their whole life was this big struggle of avoiding who they really were."

The challenges of breaking out of the small-town mold is skillfully addressed in the ballad "City Walls," while the hardcore "Animal" is a heated exploration of a person unable to see his or her own degeneration. "Guilty," winner of a 2000 Tonos songwriting competition, is another album highlight that further delves into the idea of personal accountability. (Rearview Mirror's songs are published by Rearview Music/ASCAP.)

Lillywhite says that the group, which is booked by Brody Becker of Nashville-based Monterey Artists, will focus on touring the Midwest for now and will add tour dates organically. Local retail reaction is likely to be

strong, while "In the Beginning" has already earned radio support on such stations as KFMW in Waterloo, Iowa.

The station's PD, Michael Cross, says, "If the Korn record wasn't out there, it would be my No. 1 request. I think the song has legs. The chorus is just so infectious, and there is just something about it that sticks with

you. We're in it for the long run."

And that is just how Lillywhite feels about the band. "We want to build this thing over the long term," he says. "We don't want to rush it. I believe in the record, and there's no rush for it to race up the charts. There are a lot of songs on there that I think will do very well over the next year or so."



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# Mojo/Jive Punk Act Goldfinger Presses On With 'Open Your Eyes'

BY ADAM G. KEIM

MINNEAPOLIS—Though they're not fond of being pigeonholed, Goldfinger happily settles for a contemporary punk classification.

"They have obvious [mainstream] rock overtones," Jive marketing VP Kim Kaiman says, "but they have a little more in common with the best punk bands."

Goldfinger's forthcoming album, *Open Your Eyes*, was released May 5 in Canada and is due in the States Tuesday (21) via Jive's new Mojo/Jive imprint. Having already released several albums, the band has decided to take a serious turn with its new release.

"Goldfinger has a history," Kaiman adds. "They are not just another new band. With this new release, they are now poised to break bigger than they have before."

Most of the songs performed by Goldfinger are written by frontman John Feldman, who also produced the set. Many of the songs are written from a personal perspective.

"It's hard to write songs," he says. "Every song on the record has a different meaning to me, and every song is really different. Every time I try to write something when I am not inspired, it turns out like poo."

Feldman and the band members feel it is important to write songs about things they believe in. Being a strong animal-rights activist, which is apparent on the songs "FTN" and "Open Your Eyes," Feldman also conveys his message in the video (which was directed by Troy Smith).

"I wanted to show people slaughterhouse footage, because it is the best tool I have on how animals are treated," Feldman says. "But with videos, there was so much that had to be diluted. It was hard for me to use subliminal messages, like having a big piece of ham that turns into an animated pig. But we have lots of ideas crammed into three minutes. We had fun making it."

Throughout the set, the band shares its stance on issues with startling lyrics, slamming Ted Nugent, Jennifer Lopez, and MTV in 39 minutes of energetic bursts of heavy punk-pop.

*Open Your Eyes* does have some questionable contributions, such as the bubble-gum-hinting "Tell Me," the borrowing of the all-too-recognizable "ooo wa ha ha ha" that Disturbed has made so popular, and the ear-piercing guitar screeching that starts out the CD. But those distractions are easily made up for with potent lyrics in "Spokesman," "Dad," and "January"; touches of humor; the musical ability to have none of its songs sound similar; and the insanely aggressive drumming of Darrin Pfeiffer.

Now wrapping up a tour with Sum 41, Goldfinger is heading to Europe for a week this month and will then return to the States for its own tour, to be supported by Mest, Riddlin' Kids, and the Used.

"Touring is grueling, because our stage show is pretty intense," Feldman notes. "Despite the shin splints and sore backs, we try to put on the best performance we can. It's work, but we have built a following



GOLDFINGER

because of our live show."

Jive is working the album at college radio and via street marketing teams.

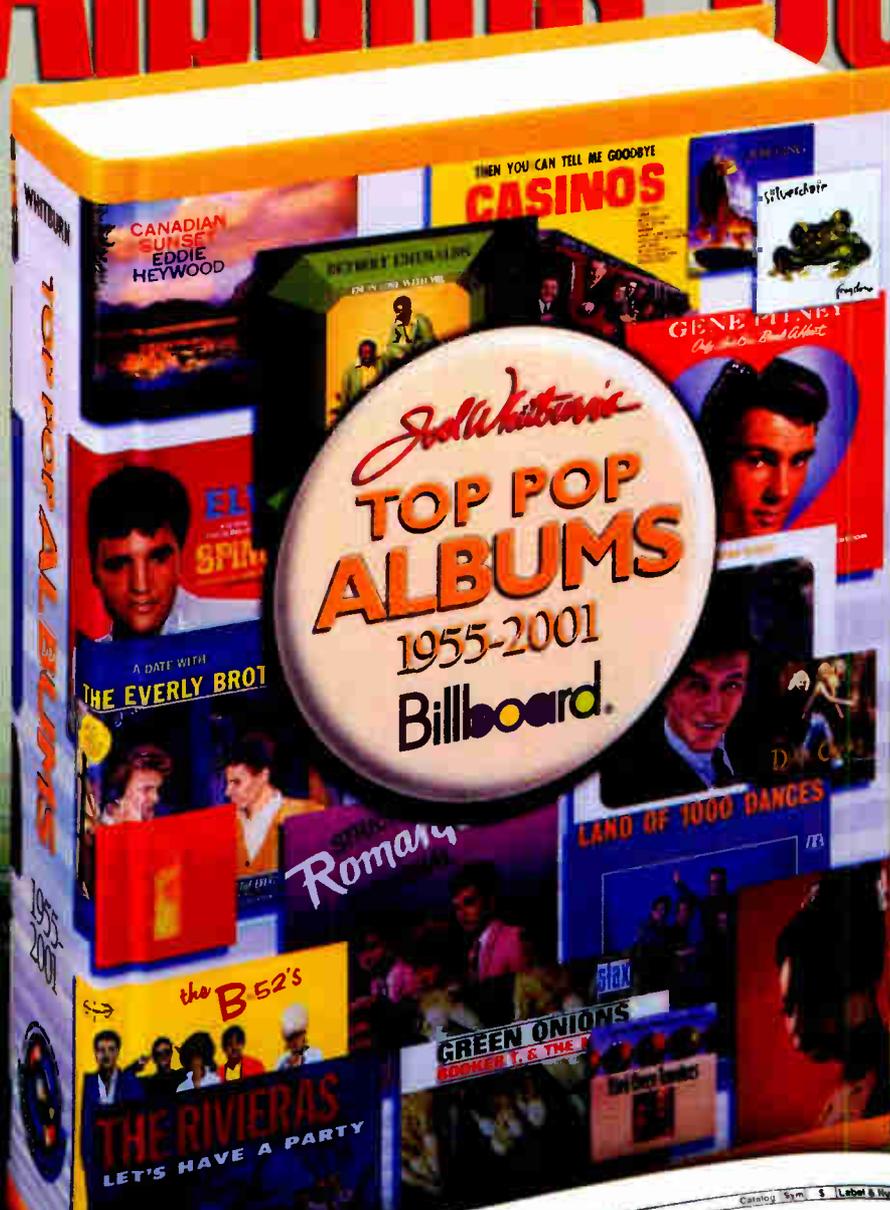
The band, which is having its own Goldfinger skateboard deck designed, is also expected to be heard at the 2002 ESPN X Games in Philadelphia.

Kaiman notes, "It's a crowded marketplace. There are lots of bands competing for limited spots, and that's the only thing holding

Goldfinger back. They'll win though, because they have the honest factor; they are doing something that is so completely truthful to who they are. They will be noticed for that."

Goldfinger is managed by Stephanie Brownstein of SMB Management, and John Reese of Freeze Management, both in Los Angeles. They're booked by Ken Fermaglich of the Agency Group in New York.

# Albums Covered



## JOEL WHITBURN'S Top Pop Albums 1955-2001

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3/20/65	3	83	3	Out Of Our Heads	\$40	London 420
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12/11/65	4	33	3	Big Hits (High Tide and Green Grass)	\$40	London 461
4/16/66	27	50	4	Aftermath	[G] \$30	London 1
12/17/66	6	48	4	Go! Live If You Want It!	\$30	London 476
2/18/67	3	30	4	Between The Buttons	[L] \$30	London 499
7/22/67	3	30	4	Flowers	\$30	London 508
12/23/67	4	32	4	The Satanic Majestic Request	\$30	London 2
12/14/68	2	32	4	Beggars Banquet	\$20	London 33
9/13/69	2	44	4	Through The Past, Darkly (Big Hits Vol. 2)	[G] \$20	London 3
				Let It Be	\$20	London 4
				Let It Be...Naked	[L] \$20	London 5

## Snarly Youth Gang Trail Of Dead Is On The Rise

### 'Source, Tag & Codes' Is Texas Act's Third Set, First For Interscope

BY ANDREW KATCHEN

BOSTON—Where some bands present themselves as four separate individuals, post-punk gatecrashers . . . And You Will Know Us by the Trail of Dead (commonly referred to, for brevity's sake, as Trail of Dead or Trail of the Dead) operate as a smartly dressed youth gang that tackles adversity with loud guitars, panache, and matching haircuts.

On its third album and Interscope debut, *Source, Tag & Codes*, Trail of Dead further demonstrates its proficiency as crushing song-smiths and flashy lads, all the while promulgating its desire to smash past the mainstream quagmire and kick everyone square in the pants. Radiating with devilish and feminine good looks, snarly attitudes, and a glass-shattering oeuvre, this little-united front could be just the visceral shot in the arm today's rock world desperately needs.

Singer Conrad Keely mentions that, when not recording, the majority of his time is spent keeping busy with all things Trail of Dead. Since completing *Source, Tag & Codes* with producer Michael McCarthy, the band has been consistently occupied with multiple endeavors; not to mention the fact that it has been on the road since the set's Feb. 26 release.

"We haven't had a break," Keely says. "After we finished recording, we did two short tours of the U.S. and one through Brazil. Our plate is really full with other projects right now as well. We're planning on putting out a [fanzine] that will be given out separately with the record. We're also developing videos for three songs, and we're planning a type of video experience where you can watch [the clips] individually or as one continuous piece."

Embedded in Trail of Dead's attitude is a weary fascination with and self-conscious acceptance of religious doctrine and belief. Keely and guitarist/drummer Jason Reece commonly conjure images of idol worship, pop culture vacuousness, and the dehumanizing effects of technology in their impassioned wails. On *Source, Tag & Codes*, the song "Homage" finds Reece delivering the darkly messianic lines "Brutal kids of this promised future/I call out to all those young and blackhearted/Do you believe in what I have seen?" with a frightening howl.

But Keely asserts that not every track on the set stems from a need to be confrontational or antagonistic: "When we started as a band, the

early songs came from an intense anger. You know, I would have a specific anger at one person, and that would inspire a song. But as the band progressed, I suddenly found out I wasn't as angry anymore. I was feeling good about touring and playing—I was doing what I wanted."

Commonly regarded for live performances that crescendo with instrument-smashing spectacles, Keely asserts, with just the slightest bit of pretense, that this climax brings the band closer to its craft by blurring the lines between human and instrument. "It allows us to really see inside the instrument, really stare into the ass of the instrument, as one might stare

previous releases with a newfound focus, *Source, Tag & Codes* finds Trail of Dead hemming in its sound with a simple yet inspiring musical vocabulary. On its second album, *Madonna* (Merge, 1999), the band favored the contrasting use of eclectic flourish and minimalist leanings; this stunning juxtaposition exposed the listener to newfound intricacies with each listen.

*Source, Tag & Codes* is a largely stripped-down affair with a big sound and high production value. The song structure is based around the use of loud and quiet dynamics, producing visual and dramatic compositions while Keely and Reece scream (and sometimes sing) over the music with alarming conviction.

Beginning the album, "It Was There That I Saw You" starts with relentlessly loud guitars and then collapses into a quiet and wandering midsection only to conclude on an equally loud note. Building on the intensity of the preceding tracks, "How Near, How Far" and "Monsoon" are comparatively calm, mid-tempo numbers allowing the listener a breathing space before the album climaxes. "Days of Being Wild" is perhaps Trail of Dead at its punkest and most abrasive, showcas-

ing Reece's throat-shredding snarl with an underlying and ghostly spoken-word speech by Keely. The song collapses at the feet of "Relative Ways," a rocking and cool number with a thoroughly enrapturing and frantic conclusion.

Paul Kremmen, head of marketing for Interscope, says the band's music "is very much their own. The band has a very clear and original idea of what they want to achieve, and that will have a significant impact on the marketplace at large. They've created a following for their music, which is unique and enlightened, and our task is not to screw it up."

Right now the label is focused on keeping the band on the road through the summer—a move that retailers believe is a wise move.

"This is not a band requiring big bells and whistles," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "The band is building an audience the old-fashioned way—by playing live and proving their chops."

Trail of Dead is managed by Chris Donohue and Pat Magnarella at Atlas Third Rail in Los Angeles. The band is booked by Christian Bernhardt at the Kork Agency, also in L.A. The act's songs are published by Don't Steal Our Music, ASCAP.

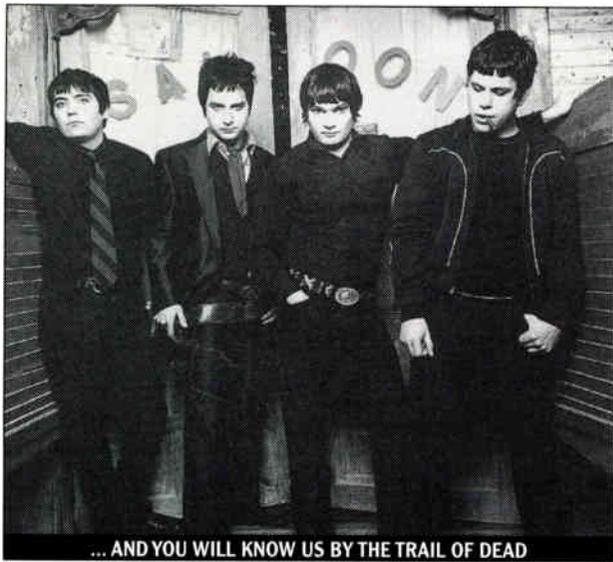
down the ass of death; see their cogs and machinations, its meshwork, its craquelure, its grain—the blueprint from which it sprang."

Elaborating on Trail of Dead's major influences is a much simpler task in comparison to discussing its evolution as a band. Conflicting reports on the group's development abound—from the origin of its name to the circumstances leading to its formation—thus further adding to its mystique and making an accurate Trail of Dead biographical sketch nearly impossible. But to further conflate the lines of art and fiction, Keely asserts that Trail of Dead's story is quite simple: "We are not the least bit interested in mystery or enigma."

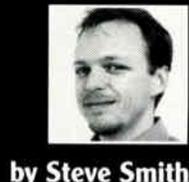
According to Keely, the group formed in the band members' hometown of Plano, Texas, in 1993; he adds that, at the behest of a local youth-group pastor, he, bassist Neil Busch, and guitarist Kevin Allen relocated to Austin to try to join Reece and make an impression on Austin's indie-music circuit.

Conversely, during a mini-documentary about Trail of Dead, the band cites 1995 as the year in which they formed, and that somehow migrations from Seattle and Hawaii also fit into these early stages.

Covering territory explored on



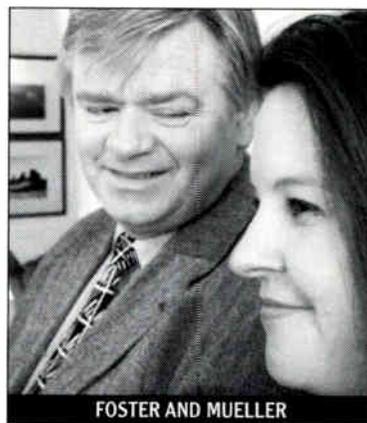
## The Classical Score



by Steve Smith

It's almost like something out of a *Seinfeld* plot: Earlier this year, **Simon Foster** and **Melanne Mueller** went to MIDEM to present a revolutionary concept: a new record label that doesn't make records. But of course, when two of the most highly respected figures in the business—Foster, the founder of Virgin Classics and a former executive at EMI and BMG; Mueller, a veteran of Denon, BMG, and Andante—want to talk about a new idea, the industry pays attention.

At a glance, the Avie label, which will debut at retail with six new releases May 28, appears to be yet another ambitious upstart, albeit one that boasts artists of a remarkable



pedigree. The fundamental difference with this venture is that those artists retain complete control and ownership of their recordings. In a sense, they are the record company.

According to Foster, the idea behind Avie arose from the growing number of sponsored recordings proliferating on major and independent labels alike. Sponsors, ranging from individual patrons to charitable organizations and even major corporations, are being called upon to underwrite the expenses of recording classical music. Ultimately, most of those recordings become the property of the labels that issue them.

"It struck me as a fundamental problem that artists not only put their heart and soul into making records, but increasingly over the years, they've been putting financial resources into making these recordings," he says. "It was unfair for them to find themselves with those records being deleted or transferred to another company. If the artists controlled their own recordings, then at least this could never happen."

Crunching the numbers, Foster determined that many artists foot the bill for their projects up to the point of delivery of the master tape. "The record company then takes ownership of it and does the last bit of the job: artwork, sleeve notes,

translations, manufacturing, and marketing," Foster explains. "Marketing aside, the overall cost of a project that [the label's portions] represent is often as little as 10%. Why shouldn't the artists go that extra half-mile and effectively own and control their own copyrights by actually paying for the last bit?"

Foster found inspiration in the success of the **London Symphony Orchestra's** LSO Live label and the grass-roots approach of **Emerson String Quartet** cellist **David Finckel** and pianist **Wu Han's** Artist Led imprint. However, rather than urging artists to start individual imprints, Foster envisioned a new model for a label, one that would help artists handle manufacturing and distribution while leaving ownership completely in their own hands. The label provides a corporate identity to attract the interest and trust of distributors and retailers, who might balk at a plethora of individual efforts. Foster also has plans for an extensive, ambitious Web presence for Avie.

A hefty Rolodex amassed during more than two decades in the business enabled Foster to attract top-rate established talent. A new recording of **Handel's** opera *Tamerlano* by **Trevor Pinnock & English Concert** is certain to attract widespread attention. Avie will also release *Cancionero*, the latest from the **Dufay Collective**, an early-music consort well-known for its recordings on Chandos. Conductor **Jan Latham-Koenig** conducts the **Strasbourg Philharmonic** in authentically Gallic performances of **Franck's** *Symphony in D Minor* and *Psyché*.

Foster also hopes to break a handful of up-and-coming artists, among them lutenist **Jacob Heringman**, **Philadelphia Orchestra** principal flutist **Jeffrey Khaner**, and eclectic Belize-born composer/performer **Errollyn Wallen**. Outside of North America, Avie will administer the **San Francisco Symphony's** SFS Media label (whose recently issued recording of **Mahler's** *Symphony No. 6* is surely Avie's 900-pound gorilla elsewhere in the world), while **Lara St. John's** recently self-released disc of **Bach** violin concertos will be released under the Avie imprint outside the U.S.

In return for its services, Avie takes a small percentage of net sales, comparable to a manager's commission. The artist owns not only the copyright to the recording but also the physical product. "Apart from our name and our logo," Foster says, "we as a company own no part of the recording whatsoever. We've turned everything on its head: The artist owns everything to the point of final sale."

# Sound Track™



by Larry Flick

**J-LO FEELS 'ALIVE':** Jennifer Lopez didn't intend to write the end-theme music to her new film, the stylish thriller *Enough*. It happened by happy accident.

"My husband [Cris Judd] had been writing melodies, with no specific songs in mind," she recalls. "We were on our honeymoon, and he started to play this beautiful piece of music for me. I knew that it would make for a wonderful song, so I started writing words to the melody. It was easy to be inspired by the melody he'd written."

Producer and longtime Lopez collaborator Cory Rooney soon entered



LOPEZ

the picture to add elements to the song that would become "Alive."

"After we finished it, I played it for the people making *Enough*, and they loved it," Lopez says. "It's a song that means the world to me because of its positive message—and because it's something that I created with Cris."

"Alive" is also featured on the singer/actress' current smash album *J to Tha L-O! The Remixes*, and it will soon be released as a single. Chris Cox and Barry Harris (aka Thunderpuss) have reconfigured the ballad into a club-ready dance track.

"Oh, and it pumps," Lopez says with a smile. "I can't wait for people to hear it."

Lopez adds that she also can't wait for moviegoers to see *Enough*, which opens in the U.S. Friday (24). Directed by Michael Apted (*The World Is Not Enough*, *Gorillas in the Mist*, *Coal Miner's Daughter*) from an original screenplay by Nicholas Kazan, the film also stars Billy Campbell, Juliette Lewis, and Noah Wyle. It marks a stark, compelling change of pace for Lopez, as she takes on a role that is at once filled with extreme physical action and features a woman's remarkable internal shift from maximum fear to maximum strength.

"I loved the script, because to me it was a kind of female *Rocky*, but more real and intense, more based on the kind of events that happen in real life," she says. "Slim, the character I play, goes from being just a normal girl working as a waitress to marrying Prince Charming. Then she loses it all, everything she believed in, and must fight her way back to take control of her life. I really responded to her courage and her strength."

Beyond *Enough*, Lopez will further combine her acting and singing careers when she takes on *Carmen*, a modernized version of the 1954 feature *Carmen Jones*, which earned an Oscar nomination for Dorothy Dandridge, the actress who portrayed the title character. The film was also recently revamped by MTV into *Carmen: A Hip-Hopera*, starring Destiny's Child singer Beyoncé Knowles. Although the specifics of the Lopez feature are not confirmed, the project is said to be scripted by Craig Pearce of *Moulin Rouge* fame.

**ARF, ARF, BABY:** One of the most entertaining soundtracks to land on our desk in recent times is *Music From the Motion Picture Scooby-Doo* (Atlantic, June 4). The film hits stateside screens June 14.

Perhaps the most appealing aspect of the set is that it doesn't strain to be important. Like the movie it supports, it's just trying to be light-hearted fun. Along the way, it also offers a fistful of hit-worthy gems. Among the artists featured are Uncle Kracker and Busta Rhymes (dueting on the '80s-era funk chestnut "The Freaks Come Out at Night," which is primed to saturate airwaves all over again), Kylie Minogue (the sparkly trance-disco bauble "Whenever You Feel Like It"), Sugar Ray (the sunny, scratch-happy rocker "Words to Me"), and Lil' Romeo Featuring Master P (floating smooth rhymes over a groove fueled by a tasty sample of "Brick House" by the Commodores on "Lil' Romeo's B House").

Of course, a key cut is Shaggy's deliciously playful reinvention of the classic "Scooby-Doo, Where Are You," which is replete with skittling dancehall beats and vibrant reggae-styled vamping.

The first single/video from the soundtrack will be "Land of a Million Drums," performed by OutKast Featuring Killer Mike & Sleepy Brown. The track went to all radio formats May 13.

# Danny Elfman Honored By BMI

## Composer Receives Top Accolade At Film And Television Awards

BY MARGO WHITMIRE

LOS ANGELES—Grammy Award-winner Danny Elfman received the Richard Kirk Award for outstanding career achievement at BMI's Film and Television Awards. BMI president/CEO Frances W. Preston hosted the black-tie gala, held May 15 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif.

Elfman, a self-taught musician and former frontman for the Southern California rock band Oingo Boingo, is now the accomplished composer of more than two dozen film scores/soundtracks, including *Spider-Man*, *Men in Black*, *Planet of the Apes*, *Proof of Life*, *Spy Kids*, *Sleepy Hollow*, *Family Man*, *Good Will Hunting*, *Mission: Impossible*, *To Die For*, *Edward Scissorhands*, *Beetlejuice*, and the film that started both his score-composition career and longtime collaboration with director Tim Burton, *Pee-Wee's Big Adventure*. Elfman is also the creator of classic TV themes for such series as *The Simpsons* and *Tales From the Crypt*.

### SCRATCHING THE SURFACE

Though he has two Academy Award nominations, a Grammy Award for best instrumental composition for *Batman*, and a Saturn Award for best score for *The Nightmare Before Christmas*, receiving a lifetime career achievement award surprised Elfman.

"It's something you think about getting at the end of your career. It's a wonderful honor, but I still consider myself a bit of a beginner. I feel like I have so much to learn, and people haven't even seen what I can do yet. I don't feel like I've scratched the surface" he tells *Billboard*. "So, honestly, my reaction was that I was either about to retire or die. Because of this award, I've started investigating property in Palm Springs [Calif.]."

Elfman cites his longtime idol, Bernard Herrmann, as an inspiration behind the eclectic method in which he chooses and creates his scores.

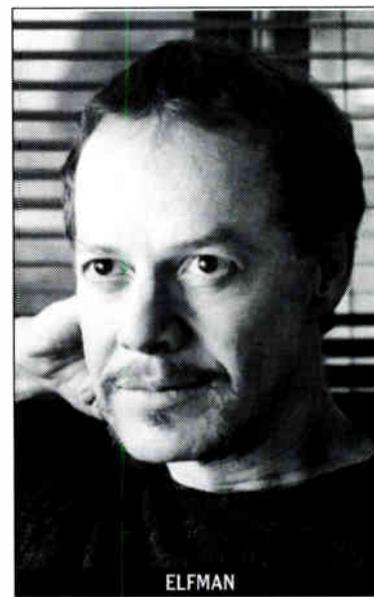
"I think he was the greatest composer of the 20th century and still is the greatest composer today," he says. "He could do any genre, and that was always my goal: to be able to do any genre and do it well."

Directors Sam Raimi, Barry Sonnenfeld, Gus Van Sant, Brett Ratner, and Burton—who has worked with Elfman since 1985—all delivered taped messages honoring the composer.

Former winners of the Richard Kirk Award include John Barry, Charlie Fox, Jerry Goldsmith,

Earle Hagen, Michael Kamen, Alan Menken, Thomas Newman, Mike Post, Lalo Schifrin, Richard and Robert Sherman, W.G. Snuffy Walden, John Williams, and Patrick Williams.

Composer John Williams captured the most honors of the evening with four awards: three for his movie work on *Harry Potter and the Sorcerer's Stone*, *Jurassic Park III*, and *A.I.: Artificial*



ELFMAN

*Intelligence*, and one for his TV theme for the 2002 *Winter Olympic Games*. Composer David Newman received two for *Ice Age* and *Dr. Doolittle 2*.

Leading in the TV category was composer Mike Post, with three awards for *Law & Order*, *Law & Order: SVU*, and *NYPD Blue*.

Composers of the year's highest-ranking cable-TV shows were honored for the first time by BMI. Winners of the cable-TV music awards included Kamen for *Band of Brothers* and Thomas Newman for *Six Feet Under*.

Several recording artists making a name for themselves in the film and TV music world received awards, including BT for *The Fast and the Furious*, Moby for the 2002 *Winter Olympic Games*, Paul Oakenfold for *Swordfish*, David Holmes for *Ocean's 11*, and Bob and Mark Mothersbaugh for *Rugrats*.

A special certificate of achievement was presented to composer T-Bone Burnett for the music to *O Brother, Where Art Thou?*

The winning musical selections were chosen based on inclusion in the past year's top-grossing films or top-rated prime-time network TV shows. Awards were also given to composers who contributed to Emmy Award-winning TV shows and who wrote music for the 2002 Winter Olympics.

A complete list of award winners follows:

**Richard Kirk Award:** Danny Elfman.

**Film music awards:** BT, *The Fast and the Furious*; Don Davis, *Jurassic Park III*; Danny Elfman, *Planet of the Apes*; Jerry Goldsmith, *Along Came a Spider*; David Holmes, *Ocean's 11*; Rolfe Kent, *Legally Blonde*; Mark Mancina, *Training Day*; David Newman, *Ice Age*, *Dr. Doolittle 2*; Paul Oakenfold, *Swordfish*; Graeme Revell, *Lara Croft: Tomb Raider*; Lalo Schifrin, *Rush Hour 2*; Harry Gregson Williams, *Shrek*; John Williams, *Harry Potter and the Sorcerer's Stone*, *A.I.: Artificial Intelligence*, *Jurassic Park III*; Christopher Young, *Swordfish*; Aaron Zigman, *John Q*.

**Special citation:** T-Bone Burnett, *O Brother, Where Art Thou?*

**TV music awards:** Martin Davich, *ER*; Kurt Farquhar, *The King of Queens*; Josh Goldsmith, *The King of Queens*; Andrew Gross, *The King of Queens*; Steve Hampton, *Just Shoot Me*; Tom Hiel, *The Practice*; John M. Keane, *CSI: Crime Scene Investigation*; Korbin Kraus, *Just Shoot Me*; John Lennon, *Providence*; Darryl Phinnessee, *Frasier*; Mike Post, *Law & Order*, *Law & Order: SVU*, *NYPD Blue*; Edward Rogers, *NYPD Blue*; Bennett Salvay, *Providence*; Peter Scaturro, *The Practice*; David Schwartz, *Leap of Faith*; Pete Townshend, *CSI: Crime Scene Investigation*; David Vanacore, *Survivor: Marquesas*, *Survivor: Africa*; Ben Vaughn, *Inside Schwartz*; W.G. Snuffy Walden, *Providence*, *The West Wing*; Allee Willis, *Friends*; Cathy Yuspa, *The King of Queens*.

**Emmy Award winners:** Lolita Ritmanis, *Batman Beyond*; Michael McCuiston, *Batman Beyond*; Kristopher Carter, *Batman Beyond*; Gary Kuo, *As the World Turns*; Robert Sands, *As the World Turns*; Dominic Messenger, *As the World Turns*; Brian Siewert, "Where There is Hope" from *Guiding Light*; Patrick Williams, "A Dream That Only I Can Know" from *Yesterday's Children*; Buckwheat Zydeco, *Pistol Pete: The Life and Times of Pete Maravich*.

**Olympic Flame: special recognition:** Kurt Bestor, Sam Cardon, David Foster, Michael Kamen, Moby, Linda Thompson, and John Williams.

**Cable Awards:** Howlin' Wolf, *The Sopranos*; Douglas Cuomo, *Sex and the City*; Butch Hartman, *Fairly Oddparents*; Jim Johnston, *WWF Monday Night RAW*; Ron Jones, *Fairly Oddparents*; Michael Kamen, *Band of Brothers*; Richard Marvin, *Six Feet Under*; Guy Moon, *Chalkzone*, *Fairly Oddparents*; Bob Mothersbaugh, *Rugrats*; Mark Mothersbaugh, *Rugrats*; Thomas Newman, *Six Feet Under*.

# R&B-Based Tours Coming Into Their Own

**Wider Mainstream Acceptance Of Such Genres As Hip-Hop And Rap Are Driving A Greater Demand For Concerts**

BY RAY WADDELL

NASHVILLE—With dedicated fan bases and established club, arts, and festival circuits firmly in place, African-American blues, R&B, gospel, jazz, and reggae acts are often less affected by uncertainties than the mainstream pop/rock touring world.

Additionally, mainstream promoters are actively involved in producing tours by top African-American touring artists. The world's largest promoter, Clear Channel Entertainment, produced recent tours by Tina Turner and Janet Jackson and this year is working treks by Usher, Mary J. Blige, Alicia Keys, and the multi-artist R&B Essence package.

Traditionally, album sales have not translated into box-office success, particularly in the hip-hop world. Phil Casey, who heads contemporary music for International Creative Management (ICM), notes, "For a while, there was an inconsistency between record sales and ticket sales [among African-American

artists]. We're starting to narrow the gap now, and acts that are selling records are capable of going out and selling tickets, as well."

Casey believes a broadened demographic and an increased comfort zone are driving the train. "Audiences are mixing better," he says. "In the Southeast and Northern Midwest they don't mix as well, because the white teen may be listening to Tim McGraw as opposed to Ja Rule. But in cities like Detroit, Chicago, and Cleveland, they're listening to Ja Rule, Puffy, Jay-Z, and Nas."

## AN URBAN THING

In today's live black music market, hip-hop has in many ways overtaken R&B. "Things are much stronger in hip-hop than in R&B, but if you stay in the right-size venue with the right ticket price, R&B business is fine," Casey says. "It used to be that straight-up R&B tours like Keith Sweat and Mary J. Blige sold better than hip-hop, mostly because of concerns about

public safety or lyrical content, but that seems to have changed now."

Demographics have changed, as well. "The young ticket buyer has gone over to hip-hop, and that has left us with a little more mature, predominantly African-American ticket buyer for R&B. That audience has shrunk a little bit, but it's still there, and it is still loyal."

Casey says ICM currently has a tour out featuring Joe and Frankie Beverly & Maze that is doing very well, and a 42-city large-venue tour by Usher featuring Nas is doing big business. "Usher is R&B, but we put Nas with him to draw the hip-hop audience and Faith Evans to maintain the R&B base. If you're playing the big buildings with R&B, you'd better have the hip-hop under it. It gives the building that comfort zone that you're not coming in with a straight hip-hop/rap tour."

Mike Kappus, whose San Francisco-based Rosebud Agency books blues, R&B, gospel, and other genres, says business is good. "The

amount our artists work is more dependent on how much they want to work instead of how much is out there," Kappus says. "We're generally able to keep them working as much as they like, and that varies from artist to artist. Things are good out there."

On the blues front, Kappus says Rosebud artists Robert Cray and John Hammond are active internationally, with Cray to visit Brazil, Japan, and Europe this year. Among the other Rosebud acts, Booker T and Donald "Duck" Dunn of Booker T. & the MG's are out with the Crosby, Stills, Nash & Young tour, and Mavis Staples is touring in two configurations: a Tribute to Mahalia Jackson with organ accompaniment and as Mavis Staples & the Staples Swingers, with a full band. Ruth Brown, recovering from a stroke she had more than a year ago, is also returning to limited touring. And the Dirty Dozen Brass Band has a full slate of dates planned for its 25th anniversary.

Fresh from a Grammy Award win, the Blind Boys of Alabama are also one of the more active artists on the Rosebud roster, according to Kappus. "They're touring all over the world, primarily Europe and America," he says. "These aren't young men, but they're touring intensely and putting on great shows."



WASH

Buyers for all of these acts include festivals, clubs, performing-arts centers, and mainstream promoters. "The buyers haven't changed much at all," Kappus says. "We do a fair amount of work with fine-arts buyers, we're doing a lot of percentage business in the clubs, and the festival circuit is doing well. I'm actually surprised things have rebounded as quickly as they have."

## GETTING A SHOT

Promoter Al Wash of Dallas-based promoter ALW Entertainment says packaging is key to most of these genres, especially in the absence of a major superstar. "In rap, you need one of these posses or camps with four or five acts, and they all have to be hot, like those Cash Money or Master P packages," Wash says. "With R&B, I'm as active as I can be while having to compete with a corporate giant like Clear Channel."

Indeed, independent promoters like Wash often have to settle for promoting R&B acts only at their career ascension. "I had Mary J. Blige when nobody wanted her. I did 75-80 shows, then Clear Channel came in and bought her [tour], and I can't compete with Clear Channel. It's like they just push you to the side."

Casey says he tries to keep black promoters involved, as well as black vendors. "I'm concerned about the recycling of dollars within the black community," he says. "If I'm putting a show in a market with a predominantly African-American buyer, then I think it's important to use the African-American vendors and promoters in that market. It's an economic issue—you can't take money out of a community and expect them to buy tickets without putting money back in."

# GetAccess In At The Deep End For Stones Tour

BY RAY WADDELL

NASHVILLE—The initial response to the debut of the Clear Channel Entertainment (CCE)/Sam Goody Rolling Stones world tour presale was such that the CCE site was overwhelmed when the program bowed.

The Rolling Stones' May 7 announcement of their 2002/2003 world tour provided a high-profile platform for CCE to roll out its new GetAccess membership program, which teamed up with music retailer Sam Goody for the Stones presale. The response is a testament to how huge the demand remains to see the Rolling Stones play live.

Beginning May 8, Stones fans could purchase two tickets to one U.S. Stones show with a \$60 membership. Given that several of the shows were at smaller-than-usual venues—including four rare theater gigs in the first leg (*Billboard*, May 18)—a sense of urgency was immediately evident.

"The biggest challenge right now is that the Clear Channel site [was] having a hard time handling the traffic," says Duane Hoff, VP of new business development for Musicland Group. "Our site is running fine. We prepared for a 'best-case scenario,' and so far our site has managed to handle the traffic."

Sam Goody is promoting the GetAccess program in all 900 stores across the country through in-store signage, bag stuffers, radio, and online advertising. The program is also being marketed to nearly 2 mil-

lion members of Replay, Musicland's customer-loyalty rewards program.

Masters of self-promotion in their own right, the Rolling Stones and their world tour is noteworthy in its inclusion of various-sized venues, from stadiums to clubs (*Billboard*, May 18). Consumers purchasing Stones tickets through GetAccess have a choice of available seats at various price points, but there's no chance of a sellout for any capacity venue. "One of the things we were very conscious of is there has to be good seats available to the general public, and there will be," Hoff says. "We want to make sure nobody gets left behind."

Some have expressed the opinion that the Stones presale, or the concept in general, isn't fair to all fans. "I guess this is the new business model for Clear Channel—either join our ticket club or buy from a scalper. Access to the best tickets is something everyone should have, not just the wealthy," says Chicago promoter Jerry Mickelson of Jam Productions. "Some people would pay \$1,000 to be in this ticket club. There are people out there that will buy anything, [but] that doesn't mean it's good for the industry. How much more can the consumer be asked to pay?"

## BIG DEBUT, DEEP POOL

The GetAccess Stones program is a joint promotion between CCE and Sam Goody, with offers being developed with other partners for such

CCE-produced events as concerts, motor sports, and theatrical ones. "We're rolling out GetAccess independent of the [Stones] tour, but this tour was a great opportunity to make a special offer," says Chris Hearne, president of CCE's Access Group. "We tested a version of this last summer. We produce so many shows in so many markets, and it's all about how to improve the customer experience, not unlike the airlines and their frequent flyers."

Hearne says last summer's testing was informative. "We learned a lot of



things, most importantly that people wanted a service like this. At the end of the five-month test, 85% said they would renew."

In addition to ticket presale offers, GetAccess will offer special merchandise deals, backstage tours, exclusive memorabilia, such as VIP services as parking upgrades, and chances to participate in sweepstakes and contests. "We can make a pretty compelling offer over the course of a year for \$5 a month," Hearne says. "This week, we have 115 offers."

Hearne says the Internet and its capabilities are what drive the program. "Almost half of our customers

buy tickets online, and three or four years ago it was less than 10%. We have a proven commodity that people want to buy over the net."

In the past, promoters were hindered in offering special deals because of the time involved. "Now we have what we call 'fast twitch' offers," Hearne says. "We can offer 'X' on certain shows, send an e-mail out to members, and they get it and can act immediately."

The potential customer base for GetAccess is huge. "We marketed 28,000 shows last year and sold 68 million tickets," Hearne says. "We have a phenomenal customer base."

Hearne says the Stones presale is a co-brand between Sam Goody and CCE, and partnerships with other companies will be announced in the upcoming months. "The Rolling Stones presale is exclusive to Sam Goody, and they put a real push behind it and get all the benefits of a typical sponsorship deal," he says. "Sam Goody is our brick-and-mortar music retail partner and over the next few months will partner with telecommunications, credit cards, and other partners in a co-branded manner."

While Hearne's staff numbers about 20 for GetAccess, he says he has the entire Clear Channel network, including radio, on board. "GetAccess is one of the top three priorities for our entertainment division this year. We want to enhance the customer experience in buying tickets and attending shows."

MAY 25  
2002

# Billboard® BOXSCORE™

## CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	MCI Center, Washington, D.C. April 23-24	\$3,810,367 \$253/\$53	29,946 two sellouts	Concerts West
DAVE MATTHEWS BAND, BEN KWELLER	Allstate Arena, Rosemont, Ill. April 26-27	\$1,624,030 \$46.50	35,766 two sellouts	Clear Channel Entertainment, Jam Prods.
DAVE MATTHEWS BAND, BELA FLECK & THE FLECKTONES	Air Canada Centre, Toronto April 19	\$781,604 (\$1,230,485 Canadian) \$42.88/\$34.94	18,382 sellout	House of Blues Canada
DAVE MATTHEWS BAND, GOVT MULE	Coors Amphitheatre, Chula Vista, Calif. May 13	\$612,586 \$50.50/\$35.50	19,052 sellout	House of Blues Concerts
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Smirnoff Music Centre, Dallas May 9	\$607,750 \$32.50	18,700 19,501	House of Blues Concerts
ZETA'S BONZAI: KID ROCK, ROB ZOMBIE, PUDDLE OF MUDD, JERRY CANTRELL, ANDREW W.K.	Bicentennial Park, Miami Beach April 26	\$567,686 \$35/\$25	22,765 24,850	Clear Results Marketing
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Shoreline Amphitheatre, Mountain View, Calif. April 27	\$488,279 \$30.75	16,474 22,000	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Glen Helen Blockbuster Pavilion, Devore, Calif. April 27	\$424,866 \$52.50/\$20.50	14,469 16,428	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Rose Garden, Portland, Ore. May 3	\$398,453 \$50/\$30	11,060 16,866	Clear Channel Entertainment
HARRY CONNICK JR.	Chicago Theatre, Chicago May 8-9	\$364,260 \$65/\$55/\$37.50/\$25	6,198 two sellouts	Jam Prods.
JA RULE, ASHANTI, LIL' BOW WOW, 112, FAITH EVANS	Hartford Civic Center, Hartford, Conn. April 5	\$361,232 \$35/\$22.50	12,281 13,881	Jack Utsick Presents, Touring Pro
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Auto West Amphitheatre, Marysville, Calif. April 28	\$328,519 \$28.25	12,465 18,500	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	E Center, West Valley City, Utah May 3	\$324,917 \$35.50	10,174 10,590	United Concerts
FAN NATION: SHERYL CROW, JOHN MAYER, RYAN ADAMS, JEWEL, GOO GOO DOLLS, FIVE FOR FIGHTING	Verizon Wireless Amphitheatre, Irvine, Calif. April 27	\$321,892 \$63.50/\$28.50	12,953 16,244	Clear Channel Entertainment
DIANA KRALL	Universal Amphitheatre, Universal City, Calif. May 11	\$317,205 \$75/\$60/\$49.50/\$39.50	6,020 sellout	House of Blues Concerts
JA RULE, ASHANTI, LUDACRIS, TOYA	Kansas Coliseum, Valley Center, Kan. April 16	\$310,633 \$36/\$33	9,963 10,661	Jack Utsick Presents, Touring Pro
JA RULE, ASHANTI, LIL' BOW WOW, FAT JOE	Dunkin' Donuts Center, Providence, R.I. April 6	\$303,072 \$35/\$23.50	10,042 10,702	Jack Utsick Presents, Touring Pro
DAVE MATTHEWS BAND, BELA FLECK & THE FLECKTONES	Corel Centre, Ottawa April 20	\$297,182 (\$467,054 Canadian) \$30.86/\$23.86/\$18.77	10,524 sellout	House of Blues Canada
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	General Motors Place, Vancouver May 1	\$288,122 (\$451,517 Canadian) \$44.35/\$37.97	7,457 13,144	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Oakland Arena, Oakland, Calif. April 29	\$285,419 \$35.25	8,751 14,595	Clear Channel Entertainment
MAZE FEATURING FRANKIE BEVERLY, JOE	Fox Theatre, Detroit May 10	\$282,230 \$125/\$50	4,064 4,771	Clear Channel Entertainment
JA RULE, ASHANTI, MASTER P, 112, NAUGHTY BY NATURE	KeyArena, Seattle April 10	\$271,533 \$35/\$30	8,550 11,952	Jack Utsick Presents, Touring Pro
ALAN JACKSON, JAMIE O'NEAL	Pershing Center, Lincoln, Neb. May 3	\$259,108 \$42.50/\$37.50	6,187 sellout	Police Prods., in-house
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Auto West Amphitheatre, Marysville, Calif. April 25	\$253,580 \$58/\$33	10,384 18,500	Clear Channel Entertainment
THIRD DAY	HiFi Buys Amphitheatre, Atlanta May 11	\$219,764 \$16.50	14,762 16,000	House of Blues Concerts
ANDRE RIEU	Radio City Music Hall, New York May 9	\$217,355 \$65/\$45	3,914 5,013	Jack Utsick Presents
ANDRE RIEU	Molson Centre, Montreal May 11	\$207,509 (\$323,403 Canadian) \$69.50/\$49.50	5,846 sellout	Jack Utsick Presents
INCUBUS, HOOBASTANK	Mandalay Bay Events Center, Las Vegas April 21	\$206,300 \$25	8,250 sellout	Goldemvoice, House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
INCUBUS, HOOBASTANK	Kansas Coliseum, Valley Center, Kan. April 24	\$204,175 \$25	8,559 sellout	Clear Channel Entertainment, in-house
NICK CAVE & THE BAD SEEDS, KHAN AND KID CONGO, NEKO CASE & HER BOYFRIENDS	Beacon Theatre, New York May 2-3	\$202,998 \$42.50/\$27.50	6,175 6,297 two shows	Clear Channel Entertainment
INCUBUS, HOOBASTANK	Allen County War Memorial Coliseum, Fort Wayne, Ind. April 29	\$192,987 \$24.50	8,406 10,000	Clear Channel Entertainment
LOS FABULOSOS CADILLACS, MIMI MAURA, PLASTIKO	Auditorio Benito Juarez, Guadalajara, Mexico April 20	\$192,452 (1,789,800 pesos) \$25.81/\$17.20	10,052 sellout	OCESA Presents, CIE Events
WIDESPREAD PANIC	Savannah Civic Center, Savannah, Ga. April 24	\$189,500 \$25	7,812 sellout	Clear Channel Entertainment
ANDRE RIEU	Symphony Hall, Allentown, Pa. May 4	\$187,500 \$75	2,500 two sellouts	Jack Utsick Presents
INCUBUS, HOOBASTANK	Pershing Center, Lincoln, Neb. April 25	\$187,358 \$24.75	7,500 sellout	House of Blues Concerts, Brian Prods., in-house

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# TOURING

## Venue Views™

by Ray Waddell



**LONG, LONG WAY FROM HOME:** The Rolling Stones aren't the only rockers celebrating a milestone anniversary this year: **Foreigner** will mark its 25th anniversary as a band with a 50-city tour of various venues, beginning this summer. The tour is also noteworthy because it represents singer **Lou Gramm's** ongoing recovery from a brain tumor.

Rehearsals begin June 16 at the **Lakeland Civic Center** in Lakeland, Fla., and Gramm is looking forward to



FOREIGNER

shaking up the set list. "The song list has been almost the same for the past couple of years," he says, "and we want to turn that inside out and come up with a completely new running order, with some new songs."

Gramm adds that Foreigner's rider has changed from when the band was headlining arenas in the '70s and '80s. "No more bottles of Stolichnaya or red wine—we still leave the beer on there for those who enjoy it." Gramm says he's "feeling great. I'm down 45 pounds, with another 30 to go, and I'm looking forward to getting onstage and working it out. I honestly believe we're at a point in our careers where we're loving what we do and are better than ever. We're bad boys at a bad age."

Foreigner guitarist and founder **Mick Jones** takes a similar view. "Never in my wildest dreams did I think I'd still be in the band 25 years later, but the feeling onstage is still the same," he says. "We really go for it, especially now that Lou's feeling better."

The tour is in support of the new *Complete Greatest Hits* package on Rhino. Often lambasted by critics, Jones admits that "the music has taken a pounding at different stages along the way, but it seems to be resilient. The music we strived to make, even in its simplicity, was very effective. We tried to put pieces of our lives in there, and it was very heartfelt."

Foreigner is booked by **Mitch Rose** at Creative Artists Agency and managed by **Hard to Handle**.

**AGENCY NEWS:** Shakira has signed an exclusive worldwide booking deal with

New York-based Artists Group International. Plans are under way for a tour of stadiums and arenas for late 2002/early 2003.

Texas singer/songwriter **Cory Morrow** has signed with 823 Management for personal management and with the William Morris Agency in Nashville for booking. A run of regional and national tour dates is booked through the Christmas holidays. **Blake Olson**, who has managed Morrow for the past year and operates Morrow's Write On Records, will continue working with him as an employee of 823 Management, based in Comfort, Texas. The firm's roster also includes **Pat Green**.

Audium artist **Ray Price** has signed with the Bobby Roberts Co. for booking representation.

**SOUNDING OFF:** Speaker company JBL will sponsor the upcoming summer tour by the **Who**. It begins June 28 in Las Vegas at the **Joint** at the Hard Rock Hotel and Casino and concludes Aug. 31 at the newly christened **Tommy Hilfiger USA at Jones Beach Theater** on Long Island, N.Y. **Robert Plant** will open many of the East Coast shows, while **Counting Crows** will support several West Coast dates.

JBL says the Who tour is one of the largest sponsorship programs in the history of the company. Sound services for the tour will be provided by Clair Bros. Audio of Lititz, Pa., which will supply the Who with a concert audio system boasting in excess of 120,000 watts of amplifier power.

Meanwhile, Tommy Hilfiger USA has acquired exclusive sponsorship rights to the landmark New York shed **Jones Beach Amphitheatre**. It is one of the top-grossing amphitheatres in America and one of 41 such venues owned or operated by Clear Channel Entertainment.

**ROUTEBOOK:** Renowned Japanese percussion outfit **Kodo** will embark on its first U.S. festival/shed dates in support of the release of *Mondo Head*, its new CD on Sony Japan/Red Ink. The tour begins July 13 at the **University of Florida Center for the Performing Arts** in Gainesville and wraps Aug. 13 at **Benaroya Hall** in Seattle.

Sin-é, a memorial concert commemorating the life and music of **Jeff Buckley**, is set for May 29 at the **Hi-Pointe Cafe** in St. Louis. Performers include **Steve Bequette**, **R. Scott Bryan**, **Ralph Butler**, **Brandy Johnson**, **Languid Featuring Rebecca Ryan**, **TripStar**, **Urban Jazz Naturals**, and **SF & EDGAR**.

## ALBUMS

Edited by Michael Paoletta

### POP

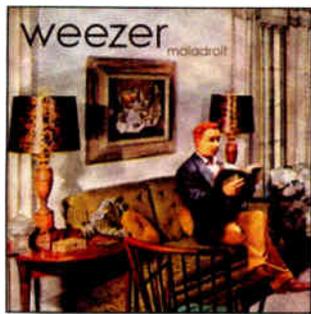
#### ► THE BREEDERS

**Title TK**  
**PRODUCERS:** the Breeders, Steve Albini  
**4AD/Elektra 62766**  
 On their first formal release in close to a decade, the Breeders pick up where frontwoman Kim Deal's 1995 side project, the Amps, left off, favoring a brooding garage-punk sound over the playful alternative pop it became best known for in the early '90s on the hit "Cannonball." Credit some of that shift to the presence of Steve Albini, who is behind the boards for the first time since 1990's wonderfully creepy *Pod*. This latest outing is defined by its sparse, dirty production filled with jagged riffs and lo-fi sonics. But the change also reflects a weary melancholy that lyrically permeates much of the album, evidenced on tracks like the opener, "Little Fury," and the jaded blues-like ballad "Off You." For Kim Deal loyalists and fans of the Breeder's early work, this is hardly a bad thing. *Title TK*, drunken moodiness and all, still retains the offbeat charm that has always been at the center of the band's appeal, and it makes for a welcome, albeit long overdue, return (see story, page 14).—**BG**

#### ► 3RD STRIKE

**Lost Angel**  
**PRODUCERS:** Mudrock, Toby Wright  
**Hollywood Records 11479**  
 Los Angeles-based metal rock quintet 3rd Strike is poised to score a home run with its Hollywood Records debut *Lost Angel*, which turns a set of tales of angst and hard knocks into a spray of flaming, spiked spitballs. Frontman Jim Korthe, whose youth was misguided by a dysfunctional family, gang life, and street violence, brings to the forefront stories of life lived and lessons learned via such guitar-ripped, rap-heavy tracks as first single "No Light"—featured in *ESPN-Ultimate: The Movie*—and the self-struggling "Strung Out." The band covers Black Sabbath's "Paranoid" and has what is perhaps its finest moment in the introspective "Lisa," in which

## S P O T L I G H T S



#### WEEZER

**Maladroit**  
**PRODUCER:** Weezer  
**Geffen 069493241**  
 Having been greeted with a bear hug by fans after emerging last year from a nearly five-year absence—sparked by the initial commercial bust that was 1996's *Pinkerton*—*Maladroit* finds Weezer back on solid footing (after the success of 2001's eponymous set, known as *The Green Album*) and fearlessly tapping the volume and passion of the now-gold certified cult fave *Pinkerton*. At times paint-peelingly heavy ("Take Control" and "Slob"), the often devil-horn-worthy *Maladroit* was no doubt a chance for the band to kick out the jams after the exhaustingly honed *Green Album*. Be forewarned: There's not much along the lines of "Island in the Sun" here; the poppiest of these cuts owe more to "Hash Pipe." Still, there are plenty of smart hooks and catchy vocals throughout. Riffing like crazy (witness the awesome Scorpions-inflected solo on "Fall Together"), the band scores an alt-rock masterpiece with "Dope Nose." We all knew Weezer rocked, but who knew the band could kick *this much* ass? Play it loud!—**WO**

Korthe hides less behind feedback and shows a more vulnerable side. Metal has never sounded so beautiful.—**CT**

#### ★ WARREN ZEVON

**My Ride's Here**  
**PRODUCER:** Warren Zevon  
**Artemis 751124**  
 Everything that was ever good about Warren Zevon's songcrafting—his lac-

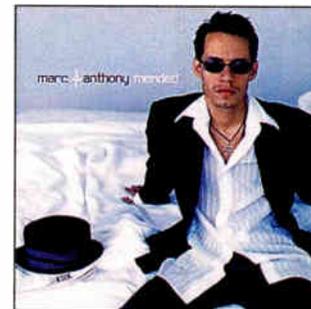
#### THE FLATLANDERS Now Again PRODUCER: Joe Ely New West Records 6040

West Coast independent New West Records is the proud owner of the much anticipated reunion of this talented Texas trio: Joe Ely, Butch Hancock, and Jimmie Dale Gilmore. Each a substantial and celebrated artist in his own right, as the Flatlanders, they are greater than the sum of their individual parts, conjuring a confident West Texas hoodoo that's worth the wait. Armed with a stellar studio band, each artist shines, whether it's Gilmore's



sincere tenor on the relaxed "Going Away," Hancock's roughhewn romance on "Julia," or Ely on the surly twang-fest "I Thought the Wreck Was Over." The title cut effectively blends Beatles-styled harmonies and tasteful production with Mexicali flavor, and "Pay the Alligator" boogies with authority. "South Winds of Summer," a sweeping anthem delivered with passion and boasting a nifty tempo switch, brings classy closure to an event record that lives up to all expectations.—**RW**

erating wit, his disarmingly effective melodicism, his boundless originality—is embodied in this latest effort, his 10th in a brilliant, colorful career spanning three decades. Like all Zevon outings, *My Ride's Here* generously features the artist's famous friends. Only this time, rather than musicians, it's authors and poets who take the spotlight (in the form of co-writing



#### MARC ANTHONY

**Mended**  
**PRODUCERS:** various  
**Columbia 85300**  
 Anthony follows his eponymous 1999 triple-platinum English-language breakthrough with an absolutely gorgeous collection that confirms his position as one of this generation's great male vocalists. Lofty, but praise is earned by an artist who can go from such trendy, radio-friendly fare as the percussive smash-in-waiting "I Swear" to timeless, deliciously theatrical ballads like "She Mends Me." Anthony scores bonus points for gunning those all-important pop hits without enlisting the rapper du jour to make his tracks sound like everyone else's. Instead, he relies on savvy producers like Cory Rooney and such sharp tunesmiths as rising superstar Kara DioGuardi to help him shape material that will resonate today—and for years to come. Added pleasure comes from the fact that *Mended* is easily Anthony's most cohesive work to date. Despite its potential hits, this is an album best consumed in total and not in pieces.—**LF**

credits): Hunter S. Thompson, Mitch Albom, Paul Muldoon, Carl Hiaasen. In addition, Zevon buddy David Letterman—along with members of his *Late Night* band—makes a cameo on the hilarious "Hit Somebody! (The Hockey Song)." Highlights include the Hiaasen collaboration, "Basket Case"; the Celtic-flavored "Macgillycuddy's Reeks"; the Serge Gainsbourg cover,

"Laissez-Moi Tranquille"; and the title track, a meditation on death in the vein of such Zevon gems as "Things to Do in Denver When You're Dead." A devilishly fun ride.—**PV**

#### ★ RUBYHORSE

**Rise**  
**PRODUCER:** Jay Joyce  
**Island 586919**  
 Wielding catchy lyrical and musical hooks, this quintet from Cork City, Ireland, has put together an enjoyable set that mixes ballads with pop/rock numbers and a track that's perfect for dancefloor action. The album's first single, "Sparkle," is a pleasing exploration of someone's shimmering aura. Conversely, "Into the Lavender" looks at how a relationship can turn sour. Earnest percussion and keyboards accompany pleading lyrics on "Live Through This." "Punch Drunk," the group's self-proclaimed anthem, spotlights the late George Harrison on slide, an almost eerie accompaniment to the song's lyrics: "I'm like a man on the flying trapeze/I feel so close to the stars." The upbeat "Evergreen" is a splendid ride, indeed. A fun listen, *Rise* is also a solid debut.—**JP**

#### ★ ELF POWER

**Creatures**  
**PRODUCER:** Elf Power  
**SpinArt 106**  
 Nurtured by the lo-fi Elephant 6 Recording Company scene (also home to indie-rock luminaries the Apples in Stereo, Neutral Milk Hotel, and the Olivia Tremor Control) this Athens, Ga., group maintains its dedication to fuzzy, muffled vocal stylings, echoes of '60s Brit-pop, and oddball experimental sounds. Mixing art-rock underpinnings of burring electric guitars and eerie keyboard notes with Andrew Reiger's soft, sad vocals, *Creatures* tells the tale of nature's indifference as it bears witness to innocent "creatures" pitted against other evil, supernatural forces. Reiger has a particular knack for setting the stage for the bleakest of imagery: There's the everlasting scream in a song of the same name, lightning-filled seas in the title track, and a pervading ghoulishness that seems to set up residence throughout this haunted collection. Consider it sonic beauty for a price.—**KIT**

(Continued on next page)

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

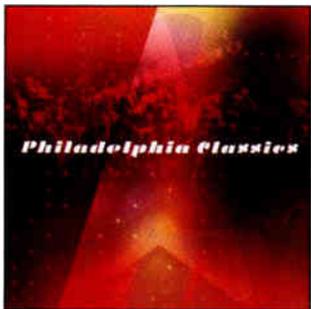
**BILLY PAUL**  
**360 Degrees of Billy Paul**  
**REISSUE PRODUCERS:** Leo Sacks, Joe McEwen  
**ORIGINAL PRODUCERS:** Kenneth Gamble, Leon Huff  
**Epic/Legacy EK 85938**

**MFSB**  
**MFSB**  
**REISSUE PRODUCERS:** Leo Sacks, Joe McEwen  
**ORIGINAL PRODUCERS:** Kenneth Gamble, Leon Huff  
**Epic/Legacy EK 85941**

**TRAMMPS**  
**Trammps**  
**REISSUE PRODUCERS:** Leo Sacks, Joe McEwen  
**ORIGINAL PRODUCERS:** Ronnie Baker,

Norman Harris, Earl Young  
**Epic/Legacy EK 85939**  
**VARIOUS ARTISTS**  
**Philadelphia Classics**  
**REISSUE PRODUCERS:** Leo Sacks, Joe McEwen  
**ORIGINAL PRODUCERS:** various  
**Epic/Legacy EK 85940**

Part stroll down memory lane, part music history lesson, these titles are a living—and timeless—testament to the legendary sound of Philadelphia and the prolific legacy of dynamic production duo/Philadelphia International visionaries Kenneth Gamble and Leon Huff. Whether it was the water, the air, or both, the City of Brotherly Love and its land-



mark Sigma Sound Studios were a hotbed of love-jonesed, danceable, and conscious soul in the '70s. And

some 30 years later, history is repeating itself through such Philly native sons and daughters as Jill Scott and Musiq. Missing in action on the contemporary scene, Billy Paul turned in a virtuoso performance on 1972's *360 Degrees of Billy Paul*. The No. 1 R&B album contains the seminal "Me and Mrs. Jones." Before heating things up to a frenzy in 1977 with "Disco Inferno," Trammps laid the foundation with this eponymous debut on the group's own G&H-distributed Golden Fleece label. It features such notable forerunners as "Where Do We Go From Here." Personifying the word "tight," house band MFSB

(Mother Father Sister Brother) was the beat-driving force behind the Philadelphia International sound. This 1973 eponymous debut set the stage for the band's signature style; it contains the bonus of a live rendition of the group's 1974 hit, "T.S.O.P.," best-known as the *Soul Train* theme. An update of the 1977 collection *Philadelphia Classics* features the mixing magic of remix pioneer Tom Moulton—and is enhanced by Moulton's never-before-available extended version of People's Choice's "Do It Any Way You Wanna." Listening to all four discs makes one point exceedingly clear: Quality never goes out of style.—**GM**

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

(Continued from preceding page)

## SOLUNA

**For All Time**  
**PRODUCERS:** various  
**DreamWorks 50235**  
 Beautiful voices and photogenic faces do not necessarily a hit record make. Soluna—a Los Angeles-based quartet comprising Jessica Castellanos, T. Lopez, America Olivo, and Aurora Rodriguez—provide lovely vocals that are showcased on its debut, *For All Time*. On the title track, Soluna exudes all the makings of a breakout act. Such power is also heard on the sultry “Spanish Lullaby” and the dancefloor-jacked “He Should Be You.” Unfortunately, lackluster songwriting and cookie-cutter themes bog down this primarily sugar-coated pop confection. To their credit, the girls of Soluna ably sing in both English and Spanish—and show signs of great potential. Hopefully, the act’s next album will take musical and lyrical risks.—**RH**

## R&B/HIP-HOP

### ▶ NAUGHTY BY NATURE

**icons**  
**PRODUCERS:** various  
**TVT 2340**  
 Naughty by Nature may very well be one of hip-hop’s most underrated groups. With 10 years and a few hip-hop classics under its belt, the duo of Tee and Vinnie—DJ/producer Kay Gee left the group after the release of 1999’s *19 Naughty IX: Nature’s Fury*—returns with its fifth album and first for TVT. Both a comeback album and a tribute set, *icons* reminds fans of everything that was right with ’90s hip-hop (witness “Swing Swang” and “Rah Rah,” which features Rottin Razkals). Appearing elsewhere on *icons* are popsters Pink and 3LW, as well as hardcore labelmates Lil Jon and Chyna Whyte. Lead single “Feels Good (Don’t Worry Bout a Thing)” already has radio jumping. With *icons*, Naughty by Nature may finally receive the credit it deserves.—**RH**

### RAY CHARLES

**Thanks for Bringing Love Around Again**  
**PRODUCERS:** Billy Osborne, Ray Charles  
**CrossOver Records/E-nate Music Group/Welk Music Group 395604000**  
 After a six-year studio absence, Brother Ray returns with this set that includes the contemporary updating of a classic—Charles’ 1959 No. 1

“What’d I Say”—and 11 new tracks written primarily by co-producer Billy Osborne. Overall, the disc incorporates Charles’ well-documented penchant for mixing things up, whether it’s blues, R&B, gospel, country, whatever. The uptempo “Can You Love Me Like That” preaches about “the way love’s supposed to be” by giving props to great pairings like Bogart and Bacall. The slow-rolling “Mr. Creole” finds Charles in spoken-word mode, while he pays tribute to his guiding force on the emotional ballad “Mother.” Of particular note is the mesmerizing French love song “Ensemble,” which pairs Charles with recording artist Ginie Line.—**GM**

## DANCE/ELECTRONIC

### ▶ VARIOUS ARTISTS

**Queer As Folk: The Second Season**  
**PRODUCERS:** various  
**RCA Victor 09026-63921**  
 DJ Manny Lehman creates an energetic non-stop mix from the club tracks featured on Showtime’s TV series *Queer As Folk*. Vocal-driven, progressive house-tinged diva fare (Elle Patrice’s “Rising,” Kim English’s “Everyday,” Deborah Cox’s “Absolutely Not”) sets the tone; other highlights include Etta James’ confident cover of the Rolling Stones’ “Miss You” and Kosheen’s deliciously dark “Hide U.” The set missteps when Pete Heller’s house-infused remix of Daft Punk’s “Harder, Better, Faster, Stronger” saps the track of its robotic tension, but his expanded mix of the Chemical Brothers’ “Star Guitar” soon revives the disc’s energy. Most of the songs are familiar hits, but Lehman’s seamless mixing makes the collection worthwhile; the beat never stops, and the reasonably timed cuts never overstay their welcome.—**WH**

## COUNTRY

### ★ JENAI

**Cool Me Down**  
**PRODUCER:** Brent Maher  
**Curb 78736**  
 As a debut artist in a crowded field, Jenai stands out via a distinctive vocal that blends breathy soul with swing-for-the-fence grit and power. “Be a Woman,” “Don’t Hold Back Your Heart,” and the title cut are funky, smoldering romps, while “South Side Stomp” and “Papa Don’t Ask, Mama Don’t Know” are swingin’ little numbers loaded with personality. Fuzztone guitars and a rousing Jenai vocal drive

“Loraine,” but the album loses some of its vigor with the requisite, if well-performed power ballad “It Won’t Be Me”; better along those lines are the gorgeously swaying “Time to Dream” and bluesy “Written on My Heart.” Brent Maher’s production keeps it all together, forsaking rote radio ear candy for savvy musicianship and sonic versatility. A promising debut artist that dares to be different.—**RW**

## LATIN

### ▶ JUANES

**Un Día Normal**  
**PRODUCERS:** Juanes, Gustavo Santaolalla  
**Surco/Universal 4400175322**  
 Colombian singer/songwriter Juanes follows up his critically acclaimed eponymous debut with a well-penned collection that is softer around the edges, making it much more likely than its incisive, moody predecessor to be embraced by Spanish radio. Proof of this is found on the uptempo lead single, “A Dios le Pido,” a prayer for life and love set over thrusting percussion and almost pizzicato, Caribbean-hued guitars. Such standard pop/rock fare as “Es Por Ti” and “Un Día Normal” sounds at odds with the nastier (and far more amusing) “Mala Gente” and “La Paga,” wherein Juanes, over a reggae beat and a southern guitar motif, tells off an ex. “La Unica,” a minor-key ballad accompanied by legato guitar lines and tasteful strings, is also a gem, but the kicker for many will surely be “Fotografía,” a charming duet with Nelly Furtado that perfectly captures the mainstream possibilities of singing in Spanish.—**LC**

## WORLD MUSIC

### ★ TRIO DA PAZ

**Café**  
**PRODUCERS:** Rick Warm, Trio da Paz  
**Malandro 71019**  
 Brazilian expatriates Duduka Da Fonseca (drums), Nilson Matta (bass), and Romero Lubambo (guitar) have been indulging their love of samba jazz for more than 15 years, and their collective feel for the style is elegant. Listen to the basic trio on Dorival Caymmi’s “Saudade da Bahia” and the title track, not only for an invigorating taste of samba but also for the seamless interplay of the small ensemble. Vocalist Dianne Reeves joins Trio da Paz for “Love Is Here to Stay” and “Softly, As in a Morning Sunrise”; her contribution is spellbinding. Saxman Joe

Lovano works a cool solo on the timeless Jobim tune “Wave,” giving a nod to Stan Getz in the process, and returns on the Lubambo original “48th Street Baiao.” Trio da Paz’s tropical jazz has a cozy swing and an understated grace that’s quite engaging.—**PVV**

## BLUES

### ★ W.C. CLARK

**From Austin With Soul**  
**PRODUCER:** Mark Kazanoff  
**Alligator 4884**  
 Austin’s W.C. Clark is an artist who brings an enormous amount of talent to the gig: He’s a soulful vocalist and a tasty guitarist. His music is an intuitive amalgam of R&B, blues, and rock’n’roll that he’s worked into a distinctive, emotionally real sound. On this, Clark’s Alligator debut, producer Mark Kazanoff has done a fine job of showcasing Clark’s versatility while preserving the Stax vibe that’s crucial to his artistic persona—especially on a track like “How Long Is a Heartache Supposed to Last?” Clark also chalks up a superb duet with labelmate Marcia Ball on “Don’t Mess Up a Good Thing.”—**PVV**

## JAZZ

### ★ TIM BERNE

**Science Friction**  
**PRODUCER:** David Torn  
**Screwgun 013**  
 Issued via his own Brooklyn, N.Y.-based Screwgun label, Tim Berne’s *Science Friction* can be seen as a sequel to his excellent 2001 Thirsty Ear album, *The Shell Game*; once again, the edgy alto saxophonist is abetted by the samplers and synthesizers of Craig Taborn and drums of Tom Rainey, as well as the digital cut-and-paste of studio shaman David Torn. This time, though, the mind-bending guitars of French avant-whiz Marc Ducret are also in tow, adding considerable metallic spice to the proceedings. This is what 21st-century jazz should sound like—sonically subversive, harmonically acute, melodically surprising, and with tired tropes traded for fresh twists on bop (and pop) methods. Those with a yen for rock exotica might be just as taken with the aptly titled *Science Friction* as would fans of the “downtown” improvising scene. Regardless, anyone who opens their ears to Berne, Torn, and company will hear some truly evolutionary art. For info, log on to screwgunrecords.com.—**BB**

## CLASSICAL

### ▶ JOSÉ CURA

**Boleros**  
**PRODUCERS:** Ettore Stratta, Jorge Calandrelli  
**Warner Classics 8573-85821**  
 This isn’t a classical album, really, but a Latin crossover bid by the ambitious and often acclaimed Argentine tenor/conductor José Cura. He sings a lushly orchestrated set of vintage Latin American love songs in league with conductor Ettore Stratta and arranger/pianist Jorge Calandrelli—it’s as much their record as it is his, truth be told. Despite the talent and experience on hand (Stratta and Calandrelli have worked on successful albums like *Symphonic Boleros*, *Symphonic Tangos*, etc.), *Boleros* just tries too hard to be liked, to be *loved*. The material is very smoochy, conjuring images of poolside cocktail parties in ’70s Latin soap operas. Of course, this isn’t really any different from—or worse than—Romantic side projects plied over the years by even such grandly irreproachable artists as Plácido Domingo. The playing and production are first-class, and Cura’s manly voice has its appeal in spots. Yet the overall feel is anachronistic and vaguely middle-of-the-road. It’ll no doubt sell worldwide by the truckload.—**BB**

## CHRISTIAN

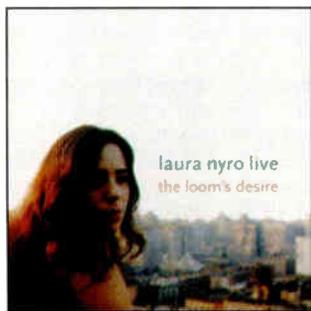
### ▶ AMY GRANT

**Legacy . . . Hymns & Faith**  
**PRODUCERS:** Brown Bannister, Vince Gill  
**Word/A&M 080688613723**  
 Classic hymns have been making a strong comeback in the Christian/gospel market of late. Amy Grant is the latest artist to get caught up in this revival, marking her 25th anniversary in Christian music with *Legacy . . . Hymns & Faith*. Produced by longtime Grant associate Brown Bannister and Grant’s husband, country veteran Vince Gill, *Legacy* is uneven at best: incredibly beautiful one track, lackluster and uninspired the next. “My Jesus, I Love Thee” receives a spirited, Appalachian-tinged treatment, and “Marching to Zion,” on which Grant is joined by a chorus of family and friends, is a rousing finale. But other standards don’t pack the emotional poignancy one expects of Grant (witness “Softly and Tenderly,” one of the church’s greatest hymns). Nestled among the tried-and-true are four new tunes, including standout “What You Already Own.” While *Legacy* gets the job done, it’s not the greatness we’ve come to always expect from Grant.—**DEP**

## N O T E W O R T H Y

### LAURA NYRO

**Live: The Loom’s Desire**  
**PRODUCER:** Laura Nyro  
**Rounder 11661-3186**  
 Laura Nyro’s untimely death five years ago at age 49 still pains her fans. This two-disc live set—taken from successive 1993/1994 Christmas Eve concerts at New York’s Bottom Line nightclub, and titled after a line from signature song “Emmie”—acts as a much-needed balm. Playing piano and accompanied by a female vocal group, Nyro’s live shows were very reminiscent of her landmark 1971 album, *Gonna Take a Miracle*, featuring LaBelle. *Live* encompasses Nyro’s entire career, from her ’60s



girl-group roots (a cover of the Crystals’ “Oh Yeah, Maybe Baby”) to her final recordings (the title track to her

posthumous 2001 disc, *Angel in the Dark*). Her incomparable musical resourcefulness is present throughout, especially on the completely reworked “Save the Country.” While one hesitates to use such words as “haunting” and “angelic,” that’s how Nyro would be described here were she alive. Thanks to this set, she still is, eternally.—**JB**

### SCHILLER

**Voyage**  
**PRODUCERS:** Christopher von Deylen, Mirko von Schlieffen  
**Radikal 90036**  
 Schiller’s *Voyage* arrives in the U.S. after finding much success in Europe,



where it streeeted last fall as *Weltreise*. Unlike Schiller’s dancefloor-primed debut, *Zeitgeist*, *Voyage* is more

dreamy, more meditative—albeit with a dance/electronic bent—making it perfect for post-club chill-out settings. On such sublime tracks as “Distance” (featuring Kim Sanders), “A Beautiful Day” (featuring Isgaard), and lead single “Dream of You” (featuring Heppner), Schiller masterminds Christopher von Deylen and Mirko von Schlieffen effortlessly create a musical montage that recalls early recordings by the likes of Enigma, Deep Forest, and Jean-Michel Jarre, as well as more recent fare by Zero 7 and Faithless. With *Voyage*, Schiller has taken a savvy look backward in order to properly forge ahead with a new palette and vision.—**MP**

SINGLES

Edited by Chuck Taylor

POP

★ **SOFIA LOELL** *Right Up Your Face* (3:15)  
**PRODUCER:** Johan Glossner  
**WRITER:** S. Lowell  
**PUBLISHERS:** Warner/Chappell Scandinavia AV, STIM, adm. by WB Music, ASCAP  
**Curb Records 510057** (CD promo)  
 Curb Records has been working to make inroads on the pop side—and not just with its crown jewel LeAnn Rimes. Meet Sofia Loell, a Scandinavian import whose vocal texture conjures Alanis Morissette juiced up after a couple bars of chocolate. “Right Up Your Face” is an intriguing blend of alternative roots via Loell’s scratchy vocals and introspective lyric, swirled with a sunny melodic accessibility that shamelessly flirts with good ole pop. Loell sings about standing up for yourself against society’s expectations, and her positive, non-self-pitying delivery gives you reason to root for her. This is a nice change of pace for top 40 or even modern rock; it contains enough elements of both to make the grade across the board. “Right Up Your Face” could be right up radio’s alley.—*CT*

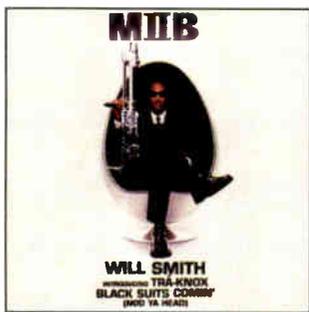
★ **CHRIS ISAAK** *One Day* (4:23)  
**PRODUCER:** John Shanks  
**WRITER:** C. Isaak  
**PUBLISHER:** Isaak Publishing, ASCAP  
**Reprise 100899** (CD promo)  
 Chris Isaak certainly comes across as one of the last nice guys around. It’s a shame that the singer/songwriter can’t catch a break on the charts—he essentially remains a one-hit wonder with “Wicked Game,” No. 6 back in 1991. The previous “Let Me Down Easy” from the current *Always Got Tonight* grazed the top 20 at both adult contemporary and adult top 40, but man, the guitarist-cum-TV persona deserves so much more. “One Day” adheres to his good-time popabilly signature with all the usual elements in place: a sensual, dead-on vocal from Isaak; crisp, barroom-laden instrumentation; and a hook that rings true spin after spin. As always, this is inspired, hit-worthy stuff. It remains that this talented musician is just one stroke of good luck from his next hit. God bless him.—*CT*

COUNTRY

★ **DARYLE SINGLETARY** *That’s Why I Sing This Way* (2:55)  
**PRODUCER:** Greg Cole  
**WRITER:** M. D. Barnes  
**PUBLISHER:** Sixteen Stars Music, BMI  
**Audium 8151** (CD promo)  
 Daryle Singletary’s excellent Audium debut is a collection of classic country songs skillfully revived by the singer’s seasoned baritone. The project includes covers of songs by Buck Owens, Merle Haggard, George Jones, and even a wonderful version of the John Wesley Ryles’ chestnut “Kay.” Singletary is the most potent of the young traditionalists to emerge in the past few years, but

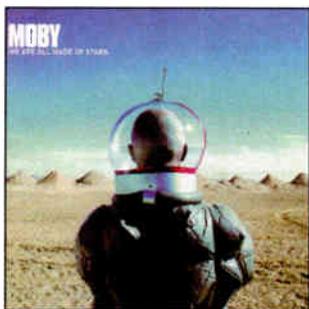
**CONTRIBUTORS:** Deborah Evans Larry Flick, Price, Rashaun Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►):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

SPOTLIGHTS



**WILL SMITH INTRODUCING TRA-KNOX** *Black Suits Comin’ (Nod Ya Head)* (3:50)  
**PRODUCERS:** Mark Sparks, Rob Chiarelli, Will Smith  
**WRITERS:** W. Smith, M. Sparks, R. Feemster, L. Bennett  
**PUBLISHERS:** Treyball, ASCAP; Da Fabulous Beatbrokas/Love-n-Loyalty/Blitz Package/It Hertz, BMI  
**Overbrook/Columbia 59867** (CD promo)  
 Will Smith took a lengthy breather from the entertainment industry to concentrate on family, but now, with a new album and the movie of the summer looming, he’s coming at the media with guns fully loaded. First up is the launch single from *MIB*, “Black Suits Comin’ (Nod Ya Head),” which delivers the kind of flypaper hook that propelled the previous “Men in Black” and “Gettin’ Jiggy Wit It” to No. 1. The formula hasn’t changed a lot since then, with Smith’s *Good Housekeeping*-stamped rapping over a sunny rhythmic track and a maddeningly catchy chorus that will stick—like it or not—in the heads of every kid in America and their moms, uncles, and canaries. It stands that Smith’s musical offerings are hardly likely to have much relevance beyond their run on the singles charts, but with the season heating up and schools soon locking up for the summer, it’s safe to say that “Black Suits” is on its way to staple status for 2002 vacation crowds. Meanwhile, the movie—likely to be as big a blockbuster as *Spider-Man*—opens July 3, on the heels of Smith’s new *Born to Reign* June 25.—*CT*

**MOBY** *We Are All Made of Stars* (3:36)  
**PRODUCER:** Moby  
**WRITER:** Moby  
**PUBLISHERS:** Little Idiot/Warner-Tamerlane, BMI  
**V2 27734** (CD promo)  
 Moby has hit commercial paydirt. He’s finally crafted the single that will propel him into pop radio’s winners circle. He’s long been a critical darling, an underground club hero, and an innovator of supreme magnitude. Yet, despite the omnipresence of several cuts from his 1999 opus, *Play*, that across-the-board top-40 smash has eluded him—until now. The first sin-



gle from his sterling new collection, *18*, shows Moby ready for prime-time consumption. The beauty is that he’s doing it fully on his own terms. The accessibility of “Stars” isn’t due to the artist dumbing-down his material. Rather, it’s more accurately because the world has caught up to Moby’s adventurous spirit, while he’s also become more at ease with his natural pop sensibilities. “Stars,” which wears the influence of David Bowie’s “Heroes” with unabashed pride, swirls with glitter-rock guitars, ’80s-flavored synths, and a sticky hook that permanently embeds the brain upon impact. With Moby himself at the vocal forefront, he also provides image-conscious programmers a more traditional, tangible artist to embrace. All of this adds up to a virtually flawless single that will sate loyalists, while also tickling the fancy of the masses.—*LF*

he’s yet to receive his due from country radio. Here’s hoping this

highly listenable record changes that. Written by legendary country

songwriter Max D. Barnes, the song is an infectious slice of fun. The



**JENNIFER LOPEZ** *Alive* (4:20)  
**PRODUCERS:** Cory Rooney, Dan Shea  
**WRITERS:** J. Lopez, C. Judd, C. Rooney  
**PUBLISHER:** not listed  
**Epic 56903** (CD promo)  
 Remember that “Oh, my” feeling the first time you heard Madonna sing her first ballad, “Crazy for You”? It’s déjà vu with “Alive,” the first downtempo track from Jennifer Lopez, an artist known to this point only for dance-oriented and street-targeted rhythmic output. J-Lo does her best with this regal ballad, the final track on her current *J to Tha L-O! The Remixes*—though, here, it is made more luxurious with the addition of a cascade of fluttering strings on the radio remix—which appears in her upcoming film *Enough*. Lopez wrote the song with her new husband Cris Judd—an inviting twist—along with songwriter/producer Cory Rooney, best known for his work with Marc Anthony. She sings, “I guess I found my way, it’s simple when it’s right/Feeling lucky just to be here tonight and happy to be alive.” This is bold new terrain for Lopez, an artist who is heralded more for her videogenics than her voice, and she instills a vulnerable spirit of romanticism in the track—mind you, it’s safe to say no one will ever confuse her with Whitney Houston. Still, it’s nice to have top 40’s leading staple artist diversify her portfolio with a musical summer fling that will maintain programmers’ and fans’ love affair with Lopez. Let’s just hope that her busy remix team will let this one stand on its own.—*CT*

chorus says, “Mama used to whup me with a George Jones album, that’s why I sing this way.” Singletary delivers the whimsical lyric with a combined sense of reverence and mischief. He has an amazing, stone-country voice with phrasing that rivals any of his heroes. One listen to this terrific single will make you wish other artists had been slapped with a little Haggard, Gosdin, Wynette, or Lynn during their childhood.—*DEP*

ROCK

**BUTCH WALKER** *My Way* (3:18)  
**PRODUCER:** Butch Walker  
**WRITER:** B. Walker  
**PUBLISHER:** Sonotrock Music, BMI  
**Arista 5118** (CD promo)  
 Butch Walker, who put in time as singer/guitarist/songwriter for the Marvelous 3 (“Freak of the Week”), makes his solo bow with a manic rocker that aims right for the teen-male jugular, with its stamp of Blink-182 lyrics and No Doubt rhythms. That’s not to say that Wright doesn’t put his own signature on the track—and how: He wrote and produced it, and covers all vocals, guitars, bass, programming, keyboards, and percussion, as he sings, “There’s a right way and there’s my way/There’s a highway, if you don’t like it, you can take it.” “My Way” checks off a lot of the elements of today’s rock landscape, and also has the melodic accessibility to work at today’s new top 40, which more and more is looking for an edge. A promising launch for his July solo entry, *Left of Self-Centered*.—*CT*

AC

**BRYAN ADAMS** *Here I Am* (3:48)  
**PRODUCERS:** Jimmy Jam, Terry Lewis  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**A&M 10756** (CD promo)  
 Canadian rocker-cum-AC mainstay Bryan Adams spent much of the ’90s attaching himself to high-profile movie soundtracks, fostering some of his biggest, albeit gooyest hits, such as “(Everything I Do) I Do It for You” from *Robin Hood: Prince of Thieves*, “All for Love” with Sting and Rod Stewart from *The Three Musketeers*, and “Have You Really Ever Loved a Woman?” from *Don Juan DeMarco*—all No. 1 hits on The *Billboard* Hot 100. He enters the millennium with yet another ballad linked to a movie, “Here I Am” from the animated DreamWorks flick *Spirit: Stallion of the Cimarron*, out May 24. Produced by Jimmy Jam & Terry Lewis, the uplifting anthem sounds like a cross between Phil Collins’ “You’ll Be Here in My Heart” and Elton John’s “Hakuna Matata,” from *The Lion King*. At its core, the song is certainly the stuff that personifies this brand of sprawling family cinema scoring, but thankfully, a light hip-hop beat and a surprising, well-placed guitar solo add enough flourish to narrowly avoid becoming a checklist of clichés. Adams gives an inspired vocal performance, certainly of a grade that will satisfy longtime fans. No new ground here, but a pleasant song that AC radio can call its own.—*CT*

NEW & NOTEWORTHY

**ROSEY** *Love/Afterlife* (3:31/3:57)  
**PRODUCER:** Darryl Swann  
**WRITERS:** Rosey, D. Swann  
**PUBLISHER:** N-Joy-K Music, ASCAP  
**Island 15544** (CD promo)  
 There’s a new generation of female singer/songwriters squirming their way into mainstream consciousness—not so damn resentful, appreciative of relationships, and yet fiercely independent. Rosey, the latest and perhaps most stylistic among the burgeoning roost, garnered her first national exposure a year ago on the soundtracks to *Bridget Jones’s Diary* and *Shallow Hal*; now signed to Island, the same tracks found in those movies, “Love” and “Afterlife,” are being fronted as her



first singles—and what a psychedelic sensory experience it is. Combining urban beats and electronic accents with a swirling touch of blues, alt-

rock, and lowdown sass, Rosey serves up a heady musical potion. Her voice is even more off the mainstream mark; comparisons to Fiona Apple are undeniable, but there’s a greater depth and sense of self that put a firm grip on listeners’ ears and twist them in circles a couple times until all distractions are abandoned. Lyrically, in “Love,” she tells us that she’s grown, changed, and is ready to take on new love; in “Afterlife,” it’s the search for undiscovered pleasures—and in each, she constructs her messages in a wholly unorthodox fashion. All Rosey needs now is Island’s muscle, a few notable proponents, and the fortune of timing. Look for the full-length *Dirty Child* June 25.—*CT*

## Rhythm, Rap, and The Blues™



by Gail Mitchell

**DREAMWORKS' GOOD VIBE:** GoodVibe Recordings is partnering with DreamWorks on behalf of GoodVibe artist **Mystic**.

"It is amazing to be involved with a label that supports creative freedom and believes in my music and vision," Mystic says. "For DreamWorks to take a huge leap of faith in rereleasing my current album is beautiful. Rarely in life or this business will people step in and take a chance on a project such as mine. I think it speaks volumes for what we will be able to do together."

Both GoodVibe and DreamWorks will be responsible for marketing and promoting Mystic's 2001 set, *Cuts for Luck and Scars for Freedom*, which received a Grammy Award nod this year for best rap/sung collaboration, a new category. As part of this pact, DreamWorks will also handle worldwide distribution for the project, which has yet to be released internationally.

"We are very excited about our partnership with DreamWorks," GoodVibe co-owner **Matt Kahane** said in a statement. "Both GoodVibe and DreamWorks share the common vision of true artistic development. The combination of Mystic's incredible talent, GoodVibe's progressive urban marketing expertise, and DreamWorks' commitment to success will prove to be a winning combination."

GoodVibe co-owner **Chris Nagy** added, "This has been the missing piece of the puzzle that we needed to help Mystic attain the levels of commercial success that she is destined to reach."

According to Kahane, GoodVibe is currently working on remixes and new songs for a *Cuts for Luck and Scars for Freedom* rerelease and plans to begin Mystic's next studio album in the fourth quarter.

**A JUNE BET:** Late singer/actress **Aaliyah** heads the list of nominees for the second annual BET Awards with a total of four nods: best female R&B, best video of the year, viewer's choice award, and best actress (for *Queen of the Damned*). Tied with three nominations are **B2K** and **Alicia Keys**. **Ashanti**—whose eponymous debut recently broke a Billboard 200 record—joins B2K and Keys in the best new artist category, which also includes **Craig David** and **Tweet**. This year's special honorees are Lifetime Achievement Award winner **Earth, Wind & Fire** and Humanitarian Award winner **Muhammad Ali**. The BET Awards will be broadcast live June 25 (9 p.m. ET/PT) from Hollywood's Kodak Theatre with hosts **Steve Har-**

**vey** and **Cedric "the Entertainer."** For a complete list of BET Awards nominees, visit [billboard.com/awards](http://billboard.com/awards).

**DRAMA KINGS: The Dramatics** ("Whatcha See Is Whatcha Get") got their start in Detroit in 1962 and are still going strong 40 years later. In fact, the five-man crew has just released its 39th album, *Look Inside*, via Northcoast Investments. Lead single is "Looks Like Rain."



THE DRAMATICS

"We've been kind of surprised by radio," member **L.J. Reynolds** says. "Stations are going on that record that normally wouldn't go on an older group's record."

Reynolds observes that the group's work ethic accounts for its staying power. "At the time we started out, we began doing two albums a year and did that for a good straight 15 years. We've had 30 top 10 singles; just like the **Temptations** and **O'Jays**, we stayed in the studio, and that gave us the staying power."

Member **Ron Banks**, who says he recorded his first record with the Dramatics in 1964 at the age of 13, adds, "We're still living our dream come true."

**INDUSTRY BRIEFS:** Universal Records' urban marketing team, headed by senior VP of marketing **Jackie Rhinehart**, is presenting its second Organic Soul event. The May 22 inter-industry mixer at Manhattan's Negril Village—in association with Remy Martin Liquors—is designed to bring together marketing execs from corporate America and the entertainment industry to discuss issues and network . . . **The Neptunes** have taken their trademark sound online via [startrakmusic.com](http://startrakmusic.com). The Web site will serve as the online home to Star Trak Entertainment, the producers' Arista-distributed imprint. It will also provide info about Star Trak acts like **Kelis**, rap duo **Clipse**, and newcomer **Roscoe P. Coldchain**, as well as the Neptunes' alter-ego, **N\*E\*R\*D**.

*Additional reporting by Rashaun Hall in New York and Rhonda Baraka in Atlanta.*

# Roots' Scratch Does Solo CD

## Beatboxer's Ropeadope Disc Is 'The Embodiment Of Instrumentation'

BY RASHAUN HALL

NEW YORK—Beatboxing, or "vocal percussion," as it is often called, may seem like a lost hip-hop art to some, but artists like Doug E. Fresh and Rahzel the Godfather of Noize have made a name for themselves with their unique vocal stylings. Scratch—who, like Rahzel, is a member of hip-hop band the Roots—takes his love of the art to the next level with his Ropeadope/Atlantic debut, *The Embodiment of Instrumentation* (June 4).

"With the Roots, it's an organization, and they present things in a certain shape or form," Scratch says of his decision to do a solo set. "I try to bring what I can to the table to make the group a whole. This project gave me a chance to break free and do things that I can't do on a Roots record. It was a chance for me to be me to the fullest extent—I get to be Scratch 24/7."

With a solo album in mind, the Philadelphia native (who is managed and booked by Rich Nichols and Hope Wilson for Philadelphia-based Watch Your Back Management) had to find a label that was ready for a beatbox-driven album. Enter Ropeadope Records. "From the gate, I wanted my project to be on an independent," Scratch says of signing with the Philadelphia-based indie. "Dealing with a whole roster of all kinds of artists and trying to break somebody, if you don't break, [the majors] won't pay you any mind and throw you back on the shelf. With an independent, they spend more time with their artists, and they make sure their artists get exposed to the public. I chose Ropeadope because they saw the vision for my record."

For Ropeadope president Andy Hurwitz, the chance to work with Scratch was exciting. He recalls, "Rich Nichols [manager for Scratch and the Roots] came up, and he didn't even think I'd be interested in the project; he just came up to visit, but he said, 'Check this out.' He played it, and I just flipped out as soon as I heard it. I'm from Philly, so I've always been a fan of Scratch, the Roots, and everybody involved in the project, so I knew from note one that I wanted Ropeadope to have the record."

*The Embodiment of Instrumentation* features a host of guest artists, including the Roots' Black Thought and Malik B, Bilal and Floetry. Scratch also made sure that Philadelphia's up-and-coming artists were well-represented.

"Philly's local artists don't get heard like they should, so I wanted to create a platform for them," Scratch says. "Philly needs that whole foundation to grow. Especial-

ly right now, because a lot of people are looking at Philly, so it's time to take advantage of that."

With all the guest appearances and subsequent clearances, Ropeadope has had a tough time picking a



SCRATCH

single. That said, Scratch hopes the recently recorded "Hot for the Streets," featuring Steve Sterling, IQ a.k.a Jimmy Spliff, and Etcetera will serve as a street single. It will also

be featured on 200,000 *The Embodiment of Instrumentation* samplers that Ropeadope will distribute during the Roots' stint of the Smoking Grooves tour. The label has also teamed with Numark and *XXL* magazine for the Scratch & Win Lottery Ticket contest, where they will give away Numark products, Ropeadope clothes, tickets to Roots shows, and subscriptions to *XXL*.

"It seems like everything Ropeadope does, we do pretty good with," says Mike Hoffman, buyer/owner of Philadelphia-based AKA Records. "And with the Roots having a strong following in Philadelphia, I expect it will do well."

"With Scratch, he has an obvious fan base with the Roots, so we're partnering with [okayplayer.com](http://okayplayer.com) and working on an extensive Web marketing campaign that utilizes their talents," Hurwitz says. "From there, we're marketing it as an underground hip-hop record. We're not trying to go to radio, and for the first phase of our marketing plan, we're not even doing a video."

MAY 25 2002		Billboard® HOT RAP SINGLES™	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®			
THIS WEEK	LAST WEEK	TITLES	Artist
IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	1	FEELS GOOD (DON'T WORRY BOUT A THING) TVT 2344	Naughty By Nature Featuring 3LW
2	3	BALLIN' BOY ARTISTDIRECT 01022	No Good
3	2	LIGHTS, CAMERA, ACTION! UNIVERSAL 156257/JMRG	Mr. Cheeks
4	6	OH BOY/THE ROC (JUST FIRE) ROC-A-FELLA/DEF JAM 582864/JD.JMG	Cam'ron Featuring Juelz Santana
5	NEW	NOTHIN' DEF JAM 582931/JD.JMG	N.O.R.E.
6	4	BANG MY HIT BRAINSTORM 20020	Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Unique
7	5	GUESS WHO'S BACK DEF JAM SOUTH 582865/JD.JMG	Scarface Featuring Jay-Z & Beanie Sigel
8	8	I NEED A GIRL (PART ONE) BAD BOY 794396/ARISTA	P. Diddy Featuring Usher & Loon
9	10	PASS THE COURVOISIER PART II J 21154	Busta Rhymes Featuring P. Diddy & Pharrell
10	7	MAMA'S BABY, POPPA'S MAYBE BIGG MONTY 2063	Green Eyez
11	18	GRINDIN' STAR TRACK 15078/ARISTA	The Clipse
12	14	ONE MIC ILL WILL/COLUMBIA 79723/RCR	Nas
13	12	WILL DESTROY HOW YOU LOVE THAT 10121	Lil Ru
14	16	WHAT'S LUV? TERROR SQUAD/ATLANTIC 85233/AG	Fat Joe Featuring Ashanti
15	NEW	STILL FLY CASH MONEY/UNIVERSAL 860895/JMRG	Big Tymers
16	NEW	HOT IN HERRE FO REEL/UNIVERSAL 015976/JMRG	Nelly
17	NEW	FRIDAY NIGHT UNIVERSAL 015975/JMRG	Mr. Cheeks Featuring Horace Brown
18	11	HYDE HA GOODINVISION 39409/ORPHEUS	Big Logic
19	19	DO YA THANG GIRL BAL'IN' 100	Beelov
20	17	SATURDAY (OOOH! OOOH!) DISTURBING THE PEACE/DEF JAM SOUTH 588875/JD.JMG	Ludacris Featuring Sleepy Brown
21	NEW	MY NECK, MY BACK DIRTY DOWN 751138/ARTEMIS	Khia Featuring DSD
22	20	TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY ROC-A-FELLA/JIVE/DEF JAM 108988/JD.JMG	R. Kelly & Jay-Z
23	13	SHAWTY HOW YOU LOVE THAT 10123	P-Lo Featuring Lil Ru & T. Supreme
24	NEW	ONE MORE CHANCE/STAY WITH ME BAD BOY 79280/ARISTA	The Notorious B.I.G.
25	NEW	PUT YO SETS UP Z-80 2503	Redd Eyezz Featuring Juvenile & Slanted Eyezz

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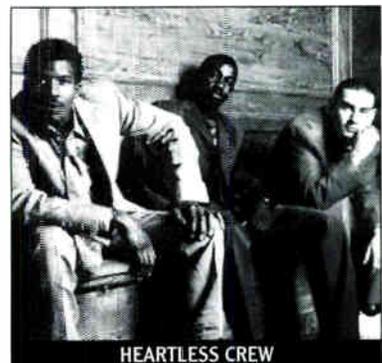
# R&B/HIP-HOP



## Words & Deeds™

**HEARTLESS BUZZ:** Despite U.K. rap's renaissance last year, there were very few major sellers to warrant a bling-bling culture. However, many rhymer on the U.K. garage scene (aka 2-step or underground garage)—including some MCs who have defected from the poorly paid hip-hop front—can afford a Cristal-quaffing lifestyle backed by healthy record sales and performance fees.

U.K. garage mixes singing, MCing, rapping, and toasting (dance-hall rap) with elements of U.S. garage, R&B, hip-hop, dance-hall reggae, and drum'n'bass. The scene is very multicultural, as are many of the leading acts. Although U.K. garage was built up through small clubs, pirate radio, and independent labels, most of the majors are now heavily involved.



HEARTLESS CREW

The latter contingent includes the East West label, whose MC/DJ trio **Heartless Crew** has been generating major buzz, thanks to lead single "The Heartless Theme Aka Superglue Riddim."

"Heartless Crew is going to smash it. You can hear people singing it around here," says **Paul Christian**, manager of North London dance music specialty store Pure Groove.

Released May 6, the act's mix album of R&B, hip-hop, and garage—*The Heartless Crew Presents Crisp Biscuits*—has since become "one of the top-selling garage albums," according to the dance department of Tower Records in Camden, North London.

The members of Heartless Crew, by the way, are among the founding presenters on the BBC's upcoming urban digital station 1-Xtra.

Coming May 27 on the Sony-affiliated Independent label is the anticipated debut solo single "Back in the Day"/"Why Me?" by MC **Asher D**. Recently sentenced to 18 months in a youth offenders' institution for possession of a

loaded gun, he's a member of Relentless/Independent's popular crossover group **So Solid Crew**.

After releasing several hit singles, as well as three volumes of its DJ Luck & MC Neat Present mix albums, Island's **DJ Luck & MC Neat** deliver their formal debut, *It's All Good*, May 27. **Ed Case**, whose remix was responsible for **Gorillaz's** worldwide hit "Clint Eastwood," issues his debut album, *Ed's Guest List*, in July via Columbia. It's preceded by the single "Good Times," featuring rapper **Skeme**.

**SHE'S DYNAMITE:** There are also great expectations for Polydor-signed **Ms. Dynamite's** solo effort, "It Takes More." It's out May 20, with album *A Little Deeper* coming June 10. **Ms. Dynamite**, who had a top 10 hit last year as the featured artist on producer **Sticky's** garage anthem "Boo!," also delves into R&B and pop on her new set, which sports reggae artist **Ky-Mani Marley**.

Additional major-label-backed garage success stories include **the Streets** (aka **Mike Skinner**), who made the top 15 in April with the Locked On/679/Warner album *Original Pirate Material*. This white artist stands out as a maverick talent with an idiosyncratic and sometimes raw rapping style that articulates the reality of living the street culture. While his musical menu includes hip-hop, funk, reggae, and left-field elements, the title of his recent top 30 hit, "Let's Push Things Forward," aptly expresses a desire inherent in the U.K. garage scene.

The picture's not all rosy for U.K. garage, however: EMI recently dropped its garage specialist label, **Middlerow**.

**NOTEWORTHY:** Polydor's **Harvey**, a **So Solid Crew** MC, releases his debut solo single, "Money," July 21.

**Sat**, one of the rappers in the veteran French hip-hop group **Fonky Family**, is supporting his recent Small/Sony debut solo album, *Dans Mon Monde* (In My World), with a short tour of France that wraps June 15. The slightly mellow, strings-based "Memoires D'Outre Tombe" ("Memories From Beyond the Grave") belies the album track's macabre theme.

*Kwaku may be reached at [kay-write@hotmail.com](mailto:kay-write@hotmail.com).*

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# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	<b>Foolish</b>	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	26	24	29	<b>This Woman's Work</b>	MAXWELL (COLUMBIA)	51	48	16	<b>Give It To Her</b>	TANTO METRO & DEVONTE (2 HARD/SHOCKING VIBES/VP)
2	3	13	<b>I Need A Girl (Part One)</b>	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	27	31	7	<b>Call Me</b>	TWEET (THE GOLD MIND/ELEKTRA/EEG)	52	59	2	<b>I Need A Girl (Part Two)</b>	P. DIDDY (BAD BOY/ARISTA)
3	2	23	<b>U Don't Have To Call</b>	USHER (ARISTA)	28	32	4	<b>Why Don't We Fall In Love</b>	AMERIE (RISE/COLUMBIA)	53	54	3	<b>Somebody's Girl</b>	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG/JIVE)
4	6	15	<b>halfcrazy</b>	MUSIQ (DEF. SQUE/IDJMG)	29	23	32	<b>More Than A Woman</b>	AALIYAH (BLACKGROUND)	54	44	18	<b>Take Ya Home</b>	LIL' BOB WOOD (ISO SO DEF/COLUMBIA)
5	7	10	<b>Addictive</b>	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	30	52	2	<b>Nothin'</b>	N.O.R.E. (DEF. JAM/IDJMG)	55	58	5	<b>Trouble</b>	DJ QUIK FEAT. AMG (EUPHONIC/LANE/SWING/UNIVERSAL)
6	9	12	<b>Oh Boy</b>	CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)	31	33	11	<b>Wish I Didn't Miss You</b>	ANGIE STONE (J)	56	56	4	<b>Just A Friend 2002</b>	MARIO (J)
7	4	15	<b>Pass The Courvoisier Part II</b>	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	32	27	33	<b>Nothing In This World</b>	KEKE WYATT FEAT. AVANT (MCA)	57	—	2	<b>Grindin'</b>	THE CLIPSE (STAR TRACK/ARISTA)
8	8	15	<b>Rainy Dayz</b>	MARY J. BLIGE FEAT. JA RULE (MCA)	33	30	28	<b>Welcome To Atlanta</b>	JERMAINE DUPRI & LUDACRIS (DEF. JAM SOUTH/IDJMG)	58	—	1	<b>Move B***h</b>	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)
9	5	17	<b>What's Luv?</b>	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	34	40	3	<b>Without Me</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)	59	64	5	<b>Give Me The Light</b>	SEAN PAUL (BLACK SHAD/VP)
10	10	17	<b>Makin' Good Love</b>	AVANT (MAGIX/JIVE/SO/UNIVERSAL)	35	36	10	<b>How Come You Don't Call Me</b>	ALICIA KEYS (J)	60	—	1	<b>Welcome To New York City</b>	CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)
11	12	9	<b>Down A** Chick</b>	JA RULE FEAT. CHARLIS BAL'MORE (MURDER INC./DEF. JAM/IDJMG)	36	37	13	<b>Get This Money</b>	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG/JIVE)	61	63	3	<b>My Neck, My Back</b>	KHIA FEAT. OSO (DIRTY DOWN/ARTEMIS)
12	11	26	<b>Anything</b>	JAHNEIM FEAT. NEXT (DIVINE MILL/WARNER BRDS.)	37	26	22	<b>Roc The Mic</b>	BEANIE SIGEL & FRIEDWAY (ROC-A-FELLA/DEF. JAM/IDJMG)	62	61	4	<b>Day &amp; Night</b>	ISSYS FEAT. JADAKISS (ARISTA)
13	15	10	<b>Gots Ta Be</b>	B2K (EPIC)	38	34	39	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL)	63	67	2	<b>Good Man</b>	R. KELLY (J)
14	19	9	<b>Still Fly</b>	BIG TYMERS (CASH MONEY/UNIVERSAL)	39	38	7	<b>I'm Gonna Be Alright</b>	JENNIFER LOPEZ FEAT. NAS (EPIC)	64	74	17	<b>I Miss You</b>	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF. JAM/IDJMG)
15	17	18	<b>One Mic</b>	NAS (JILL WILL/COLUMBIA)	40	42	6	<b>Guess Who's Back</b>	SCARFACE (DEF. JAM SOUTH/IDJMG)	65	65	4	<b>Whoa Now</b>	B. RICH (ATLANTIC)
16	13	21	<b>I Love You</b>	FAITH EVANS (BAD BOY/ARISTA)	41	60	4	<b>Happy</b>	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	66	57	13	<b>Girlfriend</b>	'N SYNC FEAT. NELLY (JIVE)
17	14	21	<b>Oops (Oh My)</b>	TWEET (THE GOLD MIND/ELEKTRA/EEG)	42	39	30	<b>Don't You Forget It</b>	GLENN LEWIS (EPIC)	67	—	1	<b>Keep Lovin' You</b>	DAVE HOLLISTER (MCA)
18	18	6	<b>Full Moon</b>	BRANDY (ATLANTIC)	43	41	8	<b>Feels Good (Don't Worry Bout A Thing)</b>	NAUGHTY BY NATURE FEAT. 3LW (TVT)	68	55	5	<b>I Told Y'all</b>	PETEY PABLO (JIVE)
19	28	11	<b>You Know That I Love You</b>	DONNELL JONES (UNTOUCHABLES/ARISTA)	44	35	24	<b>Ain't It Funny</b>	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	69	69	5	<b>The Life</b>	STYLES P FEAT. PHARDAHE MNCH (RAWKUS/MCA)
20	20	16	<b>Someone To Love You</b>	RUFF ENDOZ (EPIC)	45	50	5	<b>Song Cry</b>	JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG)	70	—	1	<b>Most High</b>	JERFEE MONET (DREAMWORKS/INTERSCOPE)
21	29	4	<b>Hot In Herre</b>	NELLY (FO' REEL/UNIVERSAL)	46	47	15	<b>I'd Rather</b>	LUTHER VANDROSS (J)	71	73	4	<b>2 Way</b>	LIL' ROMED FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL)
22	25	12	<b>What If A Woman</b>	JOE (JIVE)	47	51	10	<b>Take A Message</b>	REMY SHAND (MOTOWN)	72	71	2	<b>Down 4 U</b>	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF. JAM/IDJMG)
23	21	14	<b>Awnaw</b>	NAPPY ROOTS (ATLANTIC)	48	49	14	<b>Put It On Paper</b>	ANN NESBY FEAT. AL GREEN (UNIVERSAL)	73	62	19	<b>What About Us?</b>	BRANDY (ATLANTIC)
24	16	16	<b>Saturday (Oooh! Oooh!)</b>	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	49	46	30	<b>Butterflies</b>	MICHAEL JACKSON (EPIC)	74	—	8	<b>Ooh, Ahh</b>	3PC (J&Z ENTERTAINMENT)
25	22	12	<b>Say I Yi Yi</b>	YING YANG TWINS (COLLIPARK/IN THE PAINT/NOCHI)	50	53	5	<b>The Color Of Love</b>	BOYZ II MEN (ARISTA)	75	—	1	<b>No Half Steppin'</b>	SHARISSA (MOTOWN)

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MAY 25 2002

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>Feels Good (Don't Worry Bout A Thing)</b>	NAUGHTY BY NATURE FEAT. 3LW (TVT)	26	35	22	<b>Hush Lil' Lady</b>	COREY FEAT. LIL' ROMED (NOONTIME/MOTOWN)	61	—	44	<b>Where The Party At</b>	JAGGED EDGE WITH NELLY (ISO SO DEF/COLUMBIA)
2	2	10	<b>Girlfriend</b>	'N SYNC FEAT. NELLY (JIVE)	27	15	6	<b>Hyde Ha</b>	BIG LOGIC (GOODINVISION/DIRPHEUS)	62	58	2	<b>Wish I Didn't Miss You</b>	ANGIE STONE (J)
3	4	10	<b>Ballin' Boy</b>	NO GOOD (ARTISTDIRECT)	28	25	12	<b>Foolish</b>	ASHANTI (MURDER INC./DEF. JAM/IDJMG)	63	66	34	<b>Love It</b>	BILAL (MOYD/INTERSCOPE)
4	3	38	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL)	29	28	9	<b>Do Ya Thang Girl</b>	BEELDW (BALLIN')	64	49	72	<b>Big Poppa/Warning</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	8	7	<b>Oh Boy/The Roc (Just Fire)</b>	CAM'RON (ROC-A-FELLA/DEF. JAM/IDJMG)	30	24	17	<b>Saturday (Oooh! Oooh!)</b>	LUDACRIS (DISTURBING THE PEACE/DEF. JAM SOUTH/IDJMG)	65	—	1	<b>F. ckin Wit Hug</b>	K.O.G. (OLD MAID/FAT BEATS)
6	7	5	<b>U Don't Have To Call</b>	USHER (ARISTA)	31	—	1	<b>My Neck, My Back</b>	KHIA FEAT. OSO (DIRTY DOWN/ARTEMIS)	66	—	49	<b>Hit 'Em Up Style (Oops!)</b>	BLU CANTRELL (REDZONE/ARISTA)
7	—	1	<b>Nothin'</b>	N.O.R.E. (DEF. JAM/IDJMG)	32	31	10	<b>Take You Home With Me a.k.a. Body/Get This Money</b>	R. KELLY & JAY-Z (ROC-A-FELLA/DEF. JAM/IDJMG/JIVE)	67	62	2	<b>Boom, Boom, Boom</b>	ROB JACKSON FEAT. LADY MAY (ARISTA)
8	12	7	<b>Still Not Over You</b>	EXHALE (REAL DEAL/DIRPHEUS)	33	36	3	<b>Soldier's Heart</b>	R. KELLY (JIVE)	68	45	12	<b>Dear God</b>	WILLIE D. (BELENTLESS)
9	18	24	<b>Uh Huh</b>	B2K (EPIC)	34	17	8	<b>Shawty</b>	P-LO FEAT. LIL' RU & T. SUPREME (HOW YOU LOVE THAT)	69	13	29	<b>Dansin Wit Wolvez</b>	STRIK SWE (FADE/GCMD)
10	5	4	<b>Bang My Hit</b>	ROZELLY PRESENTS DA FAM (BRAINSTORM)	35	43	78	<b>One More Chance/Stay With Me</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	70	57	5	<b>Beat Your Chest!!</b>	UFER'S (ALL OUT/STONEY BURKE)
11	6	3	<b>Guess Who's Back</b>	SCARFACE (DEF. JAM SOUTH/IDJMG)	36	41	6	<b>You Know That I Love You</b>	DONNELL JONES (UNTOUCHABLES/ARISTA)	71	42	34	<b>Buster</b>	DENNIS DA MENACE (1ST AVENUE)
12	10	6	<b>Slow Dance</b>	LOU MDSLEY (JENSTAR)	37	50	12	<b>Put Yo Sets Up</b>	REDDI EYEZZ (2-BU)	72	—	1	<b>Just A Friend 2002</b>	MARIO (J)
13	11	5	<b>I Need A Girl (Part One)</b>	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	38	63	14	<b>What Would You Do?</b>	NINZO (MCA)	73	—	5	<b>Awnaw</b>	NAPPY ROOTS (ATLANTIC)
14	13	13	<b>Pass The Courvoisier Part II</b>	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	39	32	2	<b>Fresh From Yard</b>	BENNE MAN FEAT. LIL' KIM (SHOCKING VIBES/VP/VIRGIN)	74	71	25	<b>Special Delivery</b>	G. DEP (BAD BOY/ARISTA)
15	9	8	<b>Mama's Baby, Poppa's Maybe</b>	GREEN EYEZ (BIGG MONY)	40	—	10	<b>Stop Playin'</b>	LEVERT A.GEE (KNIGHTSTAR)	75	73	23	<b>Paaches &amp; Cream/Dance With Me</b>	112 (BAD BOY/ARISTA)
16	21	5	<b>Addictive</b>	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	41	—	1	<b>2 Way</b>	LIL' ROMED FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL)	76	44	9	<b>halfcrazy</b>	MUSIQ (DEF. SQUE/IDJMG)
17	26	7	<b>Grindin'</b>	THE CLIPSE (STAR TRACK/ARISTA)	42	38	12	<b>Down A** Chick</b>	JA RULE FEAT. CHARLIS BAL'MORE (MURDER INC./DEF. JAM/IDJMG)	77	70	25	<b>Roll Wit Me</b>	PRETTY WALLE (DZ/REPUBLIC/UNIVERSAL)
18	19	5	<b>One Mic</b>	NAS (JILL WILL/COLUMBIA)	43	34	7	<b>Feel The Girl</b>	MS. JADE (BEAT CLUB/INTERSCOPE)	78	—	2	<b>I Told Y'all</b>	PETEY PABLO (JIVE)
19	16	8	<b>Will Oestroy</b>	LIL' RU (HOW YOU LOVE THAT)	44	—	1	<b>Hard Times</b>	PHARCY/JURASSIC 5 (AVATAR)	79	27	7	<b>Calling My Name</b>	REN (MUSIC MIND/DIRPHEUS)
20	23	15	<b>What's Luv?</b>	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	45	47	16	<b>7 Days</b>	CRAIG DAVID (WILDSTAR/ATLANTIC)	80	—	1	<b>Respect Me</b>	GYZLZ SOCIETY (MCA)
21	40	9	<b>Still Fly</b>	BIG TYMERS (CASH MONEY/UNIVERSAL)	46	46	15	<b>You Gets No Love</b>	FAITH EVANS (BAD BOY/ARISTA)	81	—	12	<b>I Love You</b>	FAITH EVANS (BAD BOY/ARISTA)
22	—	1	<b>Hot In Herre</b>	NELLY (FO' REEL/UNIVERSAL)	47	33	2	<b>Live The Life</b>	FUNDISHA (ISO SO DEF/COLUMBIA)	82	64	6	<b>Be Here</b>	RAPHAEL SAAQID FEAT. D'ANGELD (UNIVERSAL)
23	29	4	<b>I Got It 2</b>	JAGGED EDGE FEAT. NAS (ISO SO DEF/COLUMBIA)	48	30	15	<b>Oops (Oh My)</b>	TWEET (THE GOLD MIND/ELEKTRA/EEG)	83	—	46	<b>Stranger In My House</b>	TAMIA (ELEKTRA/EEG)
24	20	25	<b>It's The Weekend</b>	LIL' J (HOLLYWOOD)	49	54	6	<b>Tarantula</b>	MYSTIKAL FEAT. BUTCH CASSIDY (JIVE)	84	72	60	<b>Fiesta</b>	R. KELLY FEAT. JAY-Z (JIVE)
25	—	1	<b>Friday Night</b>	MR. CHEEKS FEAT. HORACE BROWN (UNIVERSAL)	50	22	3	<b>Put It Inside</b>	WON-G FEAT. DA BRAT (TNO/DIRPHEUS)	85	—	1	<b>Rock Stars</b>	NON PHIXION (UNCLE HOWIE/LANDSPEED)

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MAY 25  
2002

# Billboard TOP R&B/HIP-HOP ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	<b>MUSIQ</b> DEF SOUL 586772/IDJMG (12 98/18 98)	<b>NUMBER 1/HOT SHOT DEBUT</b> Juslišen (Just Listen)	1	52	70	90	1	<b>KHIA FEATURING DSD</b> DIRTY DOWNS 751132/ARTEMIS (17 98 CD) #	Thug Misses	52
2			1	<b>LAURYN HILL</b> COLUMBIA 86580/CRG (11 98 EQ/19 98)	MTV Unplugged No. 2.0	2	53	60	46	18	<b>JAGUAR WRIGHT</b> MOTIVE 11268/1MCA (18 98/12 98)	Denials Delusions And Decisions	16
3	1		1	<b>BIG TYMERS</b> CASH MONEY/UNIVERSAL 860797/UMRG (18 98 CD)	Hood Rich	1	54	45	55	13	<b>AALIYAH</b> BLACKGROUND 10082/12 98/18 98	Aaliyah	2
4	2	1	7	<b>ASHANTI</b> MURDER INC./DEF JAM 586830/IDJMG (12 98/18 98)	Ashanti	1	55	37	27	11	<b>SHARISSA</b> MDTOWN 016158/UMRG (12 98/18 98)	No Half Steppin'	7
5			1	<b>NAUGHTY BY NATURE</b> TVT 2340/11 98/17 98	licons	5	56	39	40	15	<b>IMX</b> TUG 39009/NEW LINE (12 98/17 98)	IMx	26
6	3	4	7	<b>TWEET</b> THE GOLD MIND/ELEKTRA 62746/EEG (12 98/18 98)	Southern Hummingbird	2	57	66	73	18	<b>DONNIE MCCLURKIN</b> VERITY 43150/ZOMBA (11 98/17 98) #	Live In London And More...	22
7	6	5	7	<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12 98/18 98)	Ecstasy	2	58	34	47	13	<b>KHIA FEATURING DSD</b> DIRTY DOWNS 751132/ARTEMIS (17 98 CD) #	Thug Misses	30
8	11	10	11	<b>NAPPY ROOTS</b> ATLANTIC 83524/AG (12 98/18 98)	Watermelon, Chicken & Griz	3	59	54	53	14	<b>JAY-Z</b> RDC-A-FELLA/DEF JAM 586783/IDJMG (12 98/18 98)	The Blueprint	1
9	8	7	9	<b>R. KELLY &amp; JAY-Z</b> RDC-A-FELLA/DEF JAM 586783/IDJMG (12 98/18 98)	The Best Of Both Worlds	1							
10	4	3	7	<b>BIG MOE</b> WRECKSHOP/PRIORITY 50244/CAPITOL (12 98/17 98)	Purple World	3	60	97			<b>GREATEST GAINER</b> <b>GRAVEDIGGAZ</b> EMPIRE MUSICWORKS 39017 (16 98 CD)	Nightmare In A-Minor	60
11			1	<b>WILL DOWNING</b> GRP 589610/VG (18 98 CD)	{Sensual Journey}	11	61	55	69	1	<b>MICHAEL JACKSON</b> EPIC 69400/12 98 EQ/18 98	Invincible	1
12	10	11	12	<b>BRANDY</b> ATLANTIC 834937/AG (12 98/18 98)	Full Moon	1	62	59	30	7	<b>INFAMOUS MOBB</b> IM3 3205/IL AND SPEED (11 98/17 98) #	Special Edition	19
13	12	8	7	<b>YING YANG TWINS</b> COLLAPSE/IN THE PAINT 8375/KOCH (12 98/17 98)	Alley: The Return Of The Ying Yang Twins	8	63	57	41	5	<b>CHOOBAKKA</b> BIG DADDY 73002 (16 98 CD) #	My Time	41
14	5	2	7	<b>CEE-LO</b> ARISTA 14682/12 98/18 98	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	64	58	56	12	<b>FAITH EVANS</b> BAD BOY 73041/ARISTA (12 98/18 98)	Faithfully	2
15	9	6	7	<b>RL</b> J 20012 (12 98/17 98)	RL:Ements	6	65	46	44	18	<b>BRENT JONES + T.P. MOBB</b> HOLY ROLLER 20323/EMI GOSPEL (11 98/16 98) #	beautiful	35
16	13	9	7	<b>LUDACRIS</b> DISTURBING THE PEACE/DEF JAM SOUTH 586446/IDJMG (12 98/18 98)	Word Of Mouf	1	66	64	70	14	<b>CRAIG DAVID</b> WILDSTAR/ATLANTIC 88081/AG (11 98/17 98)	Born To Do It	12
17	14	15	7	<b>JAHEIM</b> DIVINE MILL 47452/WARNER BROS. (11 98/17 98)	[Ghetto Love]	2	67	68	62	17	<b>PETEY PABLO</b> JIVE 41723/ZOMBA (11 98/17 98)	Diary Of A Sinner: 1st Entry	7
18	16	18	7	<b>B2K</b> EPIC 85457 (12 98 EQ/18 98)	B2K	2	68	56	48	11	<b>OUTKAST</b> ARISTA 26053/12 98/18 98	Big Boi & Dre Present... OutKast	4
19	19	14	11	<b>MARY J. BLIGE</b> MCA 112806/12 98/18 98	No More Drama (2002)	3	69	74	66	16	<b>NELLY</b> FD REEL/UNIVERSAL 157743/UMRG (12 98/18 98)	Country Grammar	1
20	17	17	12	<b>NAS</b> ILL WILL/COLUMBIA 85736/CRG (12 98 EQ/18 98)	Stillmatic	1	70	47	50	19	<b>918</b> SMUGGLIN 0918 (10 98/16 98) #	Reincarnated	37
21	20	23	12	<b>ANGIE STONE</b> J 20013/12 98/18 98	Mahogany Soul	4	71				<b>CAM'RON</b> RDC-A-FELLA/DEF JAM 586786/IDJMG (12 98/18 98)	Come Home With Me	71
22	18	13	12	<b>JA RULE</b> MURDER INC./DEF JAM 586437/IDJMG (12 98/18 98)	Pain Is Love	1	72	63	54	18	<b>SOUNDTRACK</b> RDC-A-FELLA/DEF JAM 586671/IDJMG (12 98/18 98)	State Property	1
23	25	19	12	<b>GLENN LEWIS</b> EPIC 85787/12 98 EQ/17 98	World Outside My Window	2	73	69	59	17	<b>MACK 10</b> CASH MONEY/UNIVERSAL 860968/UMRG (12 98/18 98)	Bang Or Ball	4
24	15		1	<b>C-MURDER</b> D3 9993/RIVERIA (11 98 CD)	Tru Dawgs	15	74	61	28	14	<b>OL' DIRTY BASTARD</b> D3 9991/RIVERIA (12 98/18 98)	The Trials And Tribulations Of Russell Jones	6
25	24	21	12	<b>KIRK FRANKLIN</b> GOSPEL CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	1	75	82	86	15	<b>JILL SCOTT</b> HIDDEN BEACH 86150/EPIC (14 98/19 98)	Experience: Jill Scott 826+	7
26	23	20	12	<b>USHER</b> ARISTA 14715/12 98/18 98	8701	3	76	88	98	16	<b>MUSIQ SOULCHILD</b> DEF SOUL 548289/IDJMG (11 98/17 98)	Aijuswanasing (I Just Want To Sing)	4
27	22	12	12	<b>BUSTA RHYMES</b> J 20009/12 98/18 98	Genesis	2	77	76	63	17	<b>X-ECUTIONERS</b> LOUD/COLUMBIA 86410/CRG (12 98 EQ/17 98)	Built From Scratch	13
28	29	31	12	<b>ALICIA KEYS</b> J 20002/12 98/18 98	Songs In A Minor	1	78	75	60	18	<b>UGK</b> JIVE 41673/ZOMBA (11 98/17 98)	Dirty Money	2
29	21	16	12	<b>FAT JOE</b> TERROR SQUAD/ATLANTIC 83472/AG (11 98/17 98)	J.O.S.E.: Jealous Ones Still Envy	6	79	100			<b>EMINEM</b> WEB/AFTERMATH 490629/INTERSCOPE (12 98/18 98)	The Marshall Mathers LP	1
30	7		1	<b>ALI</b> FD REEL/UNIVERSAL 017104/UMRG (18 98 CD)	Heavy Starch	7	80	67	52	9	<b>POWER HOUZE</b> POWER HOUZE 24562 (17 98 CD) #	Family Business	52
31	26	26	12	<b>MYSTIKAL</b> JIVE 41770/ZOMBA (12 98/18 98)	Tarantula	4	81	93	82	10	<b>BONEY JAMES</b> WARNER BROS. 48004 (11 98 CD)	Ride	27
32	28	22	12	<b>REMY SHAND</b> MDTOWN 01448/UMRG (18 98 CD)	The Way I Feel	15	82	71	76	11	<b>T.I.</b> GHET-O-VISION 14681/ARISTA (11 98/17 98)	I'm Serious	27
33	31	32	12	<b>MICHELLE WILLIAMS</b> MUSIC WORLD/COLUMBIA 86432/CRG (12 98 EQ/18 98)	Heart To Yours	18	83	94	96	12	<b>SADE</b> EPIC 86373 (12 98 EQ/18 98)	Lovers Live	5
34	27	24	12	<b>ANN NESBY</b> IT'S TIME CHILD 017391/UNIVERSAL (12 98/18 98)	Put It On Paper	8	84	80	68	13	<b>DMX</b> RUFF RYDERS/DEF JAM 586450/IDJMG (12 98/18 98)	The Great Depression	1
35	38	33	12	<b>MAXWELL</b> COLUMBIA 67136/CRG (12 98 EQ/18 98)	Now	1	85				<b>VARIOUS ARTISTS</b> BAD BOY 73062/ARISTA (12 98/18 98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	85
36	33		1	<b>BLACKALICIOUS</b> MCA 112806/14 98 CD	Blazing Arrow	33	86	85	61	14	<b>KILLA BEEZ</b> WU-TANG/IN THE PAINT 8362/KOCH (13 98/19 98)	Wu-Tang Productions Present: Killa Beez — The Sting	9
37	40	37	12	<b>JOE</b> JIVE 41786/ZOMBA (12 98/18 98)	Better Days	3	87	92			<b>VARIOUS ARTISTS</b> HIDDEN BEACH 35653/EPIC (17 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
38	30	36	12	<b>FROST</b> HIT A LICK 8399/KOCH (17 98 CD)	Still Up In This S#!+!	30	88	81	85	15	<b>MASTER P</b> NEW NO LIMIT/UNIVERSAL 86797/UMRG (12 98/18 98)	Game Face	12
39	42	42	12	<b>INDIA.ARIE</b> MDTOWN 013770/UMRG (12 98/18 98)	Acoustic Soul	3	89	83	81	16	<b>JAGGED EDGE</b> SD SD DEF/COLUMBIA 86505/CRG (12 98 EQ/18 98)	Jagged Little Thrill	2
40	35	29	12	<b>SIR CHARLES JONES</b> MARDI GRAS 1060 (10 98/16 98) #	Love Machine	28	90	96	92	17	<b>ICE CUBE</b> PRIORITY 29091/CAPITOL (12 98/18 98)	Greatest Hits	11
41	53	57	12	<b>LUTHER VANDROSS</b> J 20007 (12 98/18 98)	Luther Vandross	2	91	72	64	18	<b>SOUNDTRACK</b> IMMORTAL 12064/VERIGN (18 98 CD)	Blade II	23
42	41	38	12	<b>JENNIFER LOPEZ</b> EPIC 86399/12 98 EQ/18 98	J To Tha L-O! The Remixes	1	92	62			<b>VARIOUS ARTISTS</b> FATT SAK 0010 (13 98 CD)	Da Sak Is Fatt Volume #1	62
43	32	25	12	<b>LIL' J</b> HOLLYWOOD 152322 (18 98 CD) #	All About J	21	93				<b>R. KELLY</b> JIVE 41705/ZOMBA (12 98/18 98)	tp-2.com	1
44	49	43	12	<b>N*E*R*D*</b> VIRGIN 11521 (10 98 CD)	In Search Of...	31	94	91	78	19	<b>PABOLOUS</b> DESERT STORM/ELEKTRA 62679/EEG (12 98/18 98)	Ghetto Fabulous	13
45	51	51	12	<b>MOBB DEEP</b> LOUD/COLUMBIA 85889/CRG (12 98 EQ/18 98)	Infamy	1	95				<b>PASTOR TROY</b> MADD SOCIETY/UNIVERSAL 014173/UMRG (12 98/18 98)	Face Off	2
46	50	49	12	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12 98/18 98)	Believe	7	96				<b>SADE</b> EPIC 85185 (12 98 EQ/18 98)	Lovers Rock	2
47	36	34	12	<b>WOODY ROCK</b> GOSPEL CENTRIC 70030/ZOMBA (11 98/17 98) #	Soul Music	34	97				<b>PROJECT PAT</b> HYPNOTIZE MIND/S/LOUD 1950/CRG (12 98 EQ/17 98)	Mista Don't Play Everythings Workin	2
48	48		1	<b>SOUTH PARK MEXICAN</b> DOPE HOUSE 6000 (18 98 CD)	Reveille Park	48	98	73	74	19	<b>ANDRE WARD</b> ORPHEUS 70579/116 98 CD) #	Feelin' You	71
49	52	45	12	<b>RES</b> MCA 112310/18 98/12 98) #	How I Do	43	99				<b>SOUNDTRACK</b> INTERSCOPE 493172 (12 98/19 98)	Ali	31
50	44	35	12	<b>KEKE WYATT</b> MCA 112609/12 98/18 98	Soul Sista	5	100	79	97	20	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> DREAMWORKS 45029/INTERSCOPE (12 98/18 98)	Eternal	1
51	43	39	12	<b>LIL BOW WOW</b> SD SD DEF/COLUMBIA 86130/CRG (12 98 EQ/18 98)	Doggy Bag	2							

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# Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	<b>2PAC</b> DEATH ROW 63008/KOCH (18 98/25 98)	<b>NUMBER 1</b> All Eyez On Me	318	7	7	<b>TLC</b> LAFACE 26009/ARISTA (11 98/13 98)	CrazySexyCool	92
2	2	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 69443/EPIC (10 98 EQ/15 98)	E. 1999 Eternal	222	14	20	<b>MARY MARY</b> C2/COLUMBIA/CRG (12 98 EQ/11 98)	Thankful	95
3	3	<b>2PAC</b> AMARU/DEATH ROW 490301/INTERSCOPE (19 98/24 98)	Greatest Hits	177	15	10	<b>MARY J. BLIGE</b> UPTOWN 110681/MCA (16 98/11 98)	What's The 411?	118
4	5	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73000/ARISTA (11 98/18 98)	Ready To Die	345	13	13	<b>NAS</b> COLUMBIA 57684/CRG (17 98 EQ/11 98)	Illmatic	47
5	4	<b>LAURYN HILL</b> RUFFHOUSE/COLUMBIA 69035/CRG (11 98 EQ/17 98)	The Miseducation Of Lauryn Hill	115	17	22	<b>JAY-Z</b> RDC-A-FELLA/DEF JAM 546822/IDJMG (12 98/18 98)	Vol. 3... Life And Times Of S. Carter	83
6	8	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73011/ARISTA (19 98/24 98)	Life After Death	233	16	16	<b>MARVIN GAYE</b> MDTOWN 15373/UMRG (16 98/11 98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	10
7	14	<b>2PAC</b> AMARU/JIVE 41618/ZOMBA (11 98/17 98)	Me Against The World	298	18	23	<b>DR. DRE</b> DEATH ROW 63000/KOCH (11 98/17 98)	The Chronic	276
8	9	<b>LUTHER VANDROSS</b> LEGACY/LV 66088/EPIC (10 98 EQ/17 98)	Greatest Hits	13	19	19	<b>THE TEMPTATIONS</b> MDTOWN 15373/UMRG (16 98/11 98)	The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 1 The 60's	11
9	6	<b>MAKAVELI</b> DEATH ROW 63012/KOCH (12 98/17 98)	The Don Killuminati: The 7 Day Theory	204	21	24	<b>JAGGED EDGE</b> SD SD DEF/COLUMBIA/CRG (12 98 EQ/18 98)	J.E. Heartbreak	76
10	12	<b>JAY-Z</b> FREEZE/RDC-A-FELLA/PRIORITY 50592/CAPITOL (10 98/16 98)	Reasonable Doubt	231	22	17	<b>THE JACKSON 5</b> MDTOWN 15373/UMRG (16 98/11 98)	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection	6
11	18	<b>DR. DRE</b> AFTERMATH 490486/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	117	23	17	<b>MR. BIGG</b> WARLOCK 2822 (10 98/16 98)	Only If U Knew	8
12	11	<b>AL GREEN</b> HI/THE RIGHT STUFF 30800/CAPITOL (10 98/17 98)	Greatest Hits	376	24	19	<b>BARRY WHITE</b> MERCURY 522459/IDJMG (11 98/18 98)	All Time Greatest Hits	244
					25	19	<b>JUVENILE</b> CASH MONEY/UNIVERSAL 153162/UMRG (12 98/18 98)	400 Degreez	177

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 charts. Recording Industry Association (RIAA) certification for net shipment of 500,000 album units (Gold), 1 million units (Platinum), 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: C Certification for net shipment of 100,000 units (Dro). A Certification for net shipment of 200,000 units (P. Atino). A Certification for net shipment of 400,000 units (Multi-Platinum). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

## Starecase Debut Leads To 'First Floor'

After Mixing For The Likes Of BT And Soft Cell, Kinetic Duo Releases Its Own CD

BY MAGGIE STEIN

NEW YORK—Bristol, England's Starecase makes music that one might hear in dreams—not nightmares but futuristic *Run Lola Run*-type fantasy sequences. Nowhere is this more apparent than on its debut full-length. Arriving June 11 via Kinetic Records (one day earlier in the U.K. on Hope Recordings), *First Floor* is steeped in pop-infused psychedelia of the dance/electronic kind.

"We made [the album] with home listening in mind, really," explains Al Watson, who, along with Paul Crossman, forms the backbone of Starecase. "You don't have to sit stroking your chin admiring the technicalities. It's music to vacuum by, stuff you can whistle to while in the bath."

Crossman and Watson met in a now-typical boy-meets-boy scenario common in England's club scene. It was the summer of 1996, Watson recalls, when the two met at Bristol's Lakota club at one of its regularly held Temptation parties, thrown by respected scenester/promoter Leon Alexander. At the time, Crossman was DJing and promoting parties, and Watson had just moved to Bristol, where he was living with Way Out West's Jody Wisternoff.

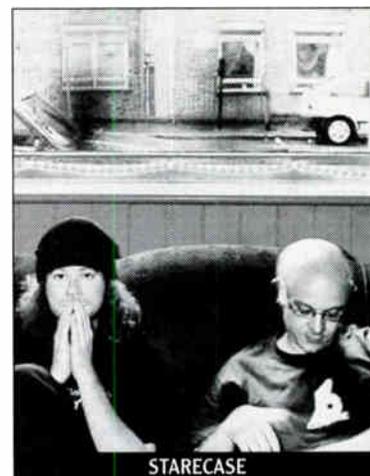
Shortly after meeting, Crossman and Watson decided to embark on a musical partnership. The two signed its first track, "First Floor Deadlock," to the then-newly minted Hope Recordings, founded by Steve Satterthwaite and Alexander. With one club hit under its belt, Starecase was being called upon to remix songs for the Orb, BT, Soft Cell, and Hope/Kinetic labelmate Timo Maas.

After numerous singles and remixes, Crossman and Watson

decided the time was right to make a proper artist album. In this way, both reasoned, they would perhaps reach people who wouldn't normally be listening to dance music.

### WARM ELECTRONICA

This concept of making accessible pop dance music truly comes through on *First Floor*, with its lulling and melodic songs. Crossman describes the album as "warm and very song-based. There's a soul at its center. A lot of electronic music is



very cold these days, which doesn't mean it's not beautiful. But our music is more personal. We are trying to talk to people directly; we don't want to assault anyone with a wall of sound."

Kinetic president Steve Lau appreciates the songwriting sense that Starecase possesses. "From a dance perspective, their tracks use amazingly cutting-edge technology yet still have great pop potential," he says. "They write real songs that go beyond the dancefloor."

Part of the appeal of Starecase's songs (published by Deepsky Music) is the presence of singer

Jokate Benson, whose angelic vocals are heard on "Faith." Kinetic plans to release "Faith" as the follow-up to the promotional-only "Bitter Little Pill" (released commercially overseas earlier this year), which featured Sean Cook, formerly of Spiritualized—and which was a favorite of such DJs as Paul Van Dyk and Maas.

"When I heard their first single ["First Floor Deadlock"] years ago, I was completely blown away," Maas notes. "To this day, it remains in my record box. And quite often, I'll finish my DJ sets with it." As for *First Floor*, Maas—who has already remixed the album track "See"—hails it as "phenomenal."

"Faith," with a remix by Loafer, was sent to mix-show DJs and record pools May 7, the same day retailers received the single. According to Lau, Kinetic will treat Starecase as it does its other successful artists. "We try to break artists market by market, finding pockets in America where radio and retail are receptive," Lau says.

In March, the grassroots marketing campaign for Starecase was put into motion. CD samplers and flyers were handed out at the Winter Music Conference in Miami, where the act performed its Starecase Sound System, according to Lau. Cornerstone Digital is handling all online marketing, encompassing MP3s, music/video streams, e-cards, and special DJ mixes.

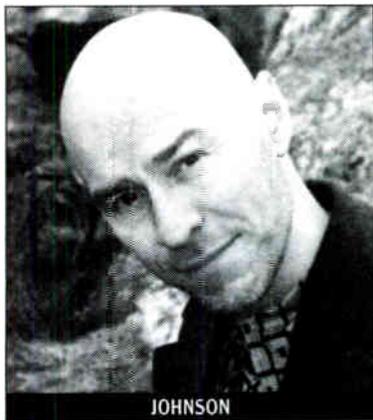
Starecase, together with Maas, is touring throughout the U.S. this month and next. At various stops along the way, street teams will distribute CD samplers. Starecase is managed by Satterthwaite and Alexander of Hope Management in Bristol and booked by Paul Morris and Marty Diamond of AM Only/Little Big Man in New York.

## Beat Box™

by Michael Paoletta



**RENAISSANCE:** The The's "Uncertain Smile" and "Perfect," at 20 and 19 years old, respectively, are being embraced by a new generation of clubgoers that can't get enough of the origins of the current electro movement. In fact, the dance-pop leanings of the The's debut album, 1983's *Soul Mining*, are providing ample inspiration for numerous artists today, including Felix da Housecat and Fischerspooner.



"I always hoped my music would remain relevant," the The mastermind Matt Johnson offers. "I think this is something every artist hopes for. What I find most amazing is that a song like 'Uncertain Smile' is played more often on the radio today than when it was originally released. It's treated like a hit, which it never really was."

Epic/Legacy, in association with Johnson's boutique imprint, Lazarus, revisits many of the The's past glories with the arrival Tuesday (21) of *45 RPM: The Singles of The The*. Alongside such gems as the aforementioned "Uncertain Smile" and "Perfect," the set is home to (remastered) nuggets like "Sweet Bird of Truth," "Heartland," and "Armageddon Days (Are Here Again)"—as well as three new tracks: a reworking of "December Sunlight (Cried Out)" featuring Liz Horsman, lead single "Pillar Box Red," and "Deep Down Truth" featuring Angela McCluskey of Telepopmusik and the Wild Colonialists. A second, limited-edition bonus disc features eight hard-to-find remixes.

Spanning 20 years, *45 RPM* shows an act very much in the here and now—both musically and lyrically: Sexual, religious, social, and political issues, many tailor-made for today's headlines, pervaded many a the The song. "I've had some fantastic experiences—peak experiences—but also some moments that were completely overwhelming, where I felt I was pretty much losing my mind," explains

Johnson, who moved from New York to Gothenburg, Sweden, last July. "But interestingly, I suppose a lot of the early songs that I was writing in a way foreshadowed some of the experiences I was to go through later in my personal life."

Epic/Legacy will follow *45 RPM* with deluxe, restored editions of four classic the The albums (*Soul Mining*, 1987's *Infected*, 1989's *Mind Bomb*, and 1993's *Dusk*) on July 2. This will coincide with a European tour. In the midst of all this activity, Johnson says he's working on a new the The album: "It will be the most stripped-down, most melodic thing I've ever done."

**NEWSY NEIGHBORS:** Def Mix Productions (the company helmed by veterans Judy Weinstein and David Morales) celebrates its 15th anniversary this summer. To that end, the Def Mix crew—DJs Frankie Knuckles, Satoshi Tomiie, Hector Romero, Lord G., Bobby D'Ambrosio, and Morales—will embark on a summer tour of North America and Europe that heads to South America and Asia in the fall.

Fave globe-trotting turntable mistress, London's DJ Paulette, has secured a new residency with Ministry of Sound (MoS) for its global road shows. According to MoS head of events Ian Bushell, DJ Paulette will headline at least 30 cities, including second tours in both India and Buenos Aires. Additionally, she recently began bimonthly DJ residencies at Le Queen in Paris and Macumba in Madrid. For those who are unable to enjoy DJ Paulette in the flesh, there's always her weekly show (Mondays, 4 p.m.-6 p.m. EST) on ministryofsound.com.

Los Angeles-based indie label Emperor Norton has inked an exclusive distribution deal with Caroline. Perhaps electronic albums by the likes of Felix da Housecat and Miss Kittin & the Hacker will now make their way into Target and Kmart.

**MISSING:** Close observers of the *Billboard* Hot Dance Music/Maxi-Singles Sales chart have been inquiring about Victor Calderone's remix of "Desert Rose" by Sting Featuring Cheb Mami, which disappeared from the chart in the May 11 issue. The reason is simple: Once a release has logged two consecutive years (103 weeks) on any *Billboard* album chart or the Maxi-Singles Sales list, it automatically becomes catalog and is removed from said chart. Congratulations to Sting, Mami, and Calderone for such a lengthy run.

- **Kylie Minogue**, "Love at First Sight" (Capitol single). Ready for Ms. Minogue to top the *Billboard* Hot Dance Music/Club Play chart again? You best be, as the remixes of "Love at First Sight" are already charming many a club punter. Most DJs seem to love the Scumfrog's rugged Beauty & the Beast mixes (Beat Box, *Billboard*, March 30), but that doesn't mean you should overlook Twin's delicious disco-infused Masterplan version or Ruff and Jam's lofty Club mix.

- **DJ Encore Featuring Engelina**, "Walking in the Sky" (MCA single). Wonderfully pop and as infectious as can be, the buoyant "Walking in the Sky," replete with breakbeat stylings, is the type of dance song that radio stations like WKTU New York can't

## The Beat Box Hot Plate

get enough of. Equally impressive is Al B. Rich's Breaks mix, which is steeped in electro nuances. Yet one more reason to check out the act's full-length debut, *Intuition*.

- **DJ Keana**, *Logic Pride 5* (Logic album). A resident DJ at New York's SBNY, DJ Keana—who helmed this successful series' last volume—returns with a rock-solid set that brings together tracks from around the world. Key moments include Bent's "Always" (Ashley Beedle's lush Mahavishnu remix), Jam & Spoon's "Be-Angeled," Sauna's "Mirage," and Erire's "Could This Be the Love."

- **Various artists**, *Soul Sessions* (Giant Step album). In addition to spotlighting gems from its own vaults—Jody Watley's "Saturday Night Experience" and Ultra Naté's "Twisted," among others—Giant Step's *Soul Sessions* is home to such labels as Wall of Sound (Shawn Lee's "Happiness") and JCR Germany (Koop Featuring Terry Callier's "In a Heartbeat").

- **Dave Seaman**, *Global Underground 022: Melbourne* (Boxed U.K. album). From eerie chill-out (Satoshi Tomiie's Ambient mix of Urban Dwellers' "Loverman") to progressive house (Cass & Slide's "Spanker") to disco-infused breakbeats (Clear's "Clear"), Seaman effortlessly delivers a soul-stirring and satisfying set.

MICHAEL PAOLETTA

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
<b>Club Play</b>						
<b>NUMBER 1</b> 1 Week At Number 1						
1	3	4	10	THEY-SAY VISION (DANCE REMIXES)	MCA PROMO	Res
2	2	3	11	FIRE	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
3	6	9	6	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
4	10	21	4	DAYS GO BY	CRENDENCE 7712/CAPITOL	Dirty Vegas
5	7	11	6	BE.ANGELED	LOGIC 3000 92812/LOGIC	Jam & Spoon
6	4	5	9	TO GET DOWN	KINETIC 54713	Timo Maas
7	18	28	7	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
8	9	15	7	FUNNY CAR	YOSHITOSHI 070/DEEP DISH	Morel
9	5	1	11	CAN'T STOP DANCIN'	GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
10	1	2	12	ESCAPE (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
11	15	17	4	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
12	17	20	5	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
13	8	6	11	ALIVE	EMERGE 30006/CENTAUR	Kevin Aviance
14	16	19	4	THE MORE I LOVE YOU	GROOVILICIOUS 265/STRICTLY RHYTHM	MFF Featuring Andrea Martin
15	20	27	5	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
16	12	7	10	FLAWLESS	GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
17	22	33	4	POINT OF VIEW	EPIC PROMO	DB Boulevard
18	21	22	7	WILL I?	ROBBINS 72055	Ian Van Dahl
19	25	32	4	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
20	14	12	10	FOR A LIFETIME (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Ascension
21	26	29	5	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
<b>POWER PICK</b>						
23	19	16	8	GET DOWN MASSIVE	FRESKANOVA 11496/MAMMOTH	Freestylers
24	13	8	12	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
25	24	18	12	INSATIABLE (REMIXES)	COLUMBIA 79708	Darren Hayes
26	23	14	9	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES)	HARLEQUIN 1238	Ad Finem
27	11	10	12	IT'S GONNA BE...(A LOVELY DAY)	BEOROCK/CRENDENCE 36328/NETTWERK	Brancaccio & Aisher
28	34	46	3	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
<b>HOT SHOT DEBUT</b>						
29			1	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
30	29	35	7	SOMETHING	ROBBINS 72056	Lasgo
31	33	47	7	COME & GET MY LOVE	CUTTING 454	Becca
32	41	—	2	MORE THAN A WOMAN (RICHE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
33	39	48	3	PURIFY (GUSGUS & FADE REMIXES)	WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
34			1	LAZY	SKINT 79754/COLUMBIA	X-Press 2
35	30	25	10	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX)	LIMELIGHT IMPORT	Shania Twain
36	35	42	4	WALKING ON SUNSHINE (METRO REMIX)	EPIC PROMO	Jennifer Lopez
37	37	43	4	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
38	45	—	2	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
39	42	49	3	SUGARHIGH (THE REMIXES)	COLUMBIA 79725	Jade Anderson
40	28	26	10	PURPLE GOD	GLASS SLIPPER 001	Anny
41	48	—	2	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES)	REAL DEAL PROMO/ORPHEUS	Exhale
42			1	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
43	32	30	8	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
44	27	24	11	JOIN ME	PRISONERS OF DANCE/247 873010/ARTEMIS	Lightforce
45			1	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
46	43	36	7	DISTANT PLACES	WEBSTER HALL NYC 00042	Marsha
47			1	PLEASE SAVE ME	SAM IMPORT	Sunscream Vs. Push
48			1	REAL FONKY TIME	SUBSCIENCE 015923/MCA	Dax Riders
49	47	39	6	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD)	SUNBURN 5063/SIX DEGREES	Hawke Featuring Sir Adamsmasher
50	31	13	12	NO MORE DRAMA (THUNDERPUSS REMIXES)	MCA 155929	Mary J. Blige

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
<b>Maxi-Singles Sales</b>						
<b>NUMBER 1</b> 8 Weeks At Number 1						
1	1	1	7	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
2	2	2	6	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
3	4	3	11	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
4	3	4	11	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
5	8	8	9	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 234	Naughty By Nature Featuring 3LW
6	5	5	10	DAYS GO BY	CRENDENCE 7712/CAPITOL	Dirty Vegas
7	7	7	10	HEAVEN	247 72475/ARTEMIS	Eyra Gail
8	6	6	11	WILL I?	ROBBINS 72055	Ian Van Dahl
9	12	11	5	SOMETHING	ROBBINS 72056	Lasgo
10	10	9	6	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
11	9	10	6	IT'S LOVE (TRIPPIN')	GROOVILICIOUS 274/STRICTLY RHYTHM	Andrea Brown
12			1	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
13	13	12	6	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
14	14	—	1	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
15			1	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/ORPHEUS	Yohany
16	16	14	7	LIFETIME (BEN WATT REMIX)	COLUMBIA 79640/CRG	Maxwell
17	19	20	4	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
18	11	17	6	WISH I DIDN'T MISS YOU (THE REMIXES)	J 21162	Angie Stone
19	15	16	4	RESURRECTION	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
20	21	18	7	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
21			1	MUSIC	MAVERICK 44909/WARNER BROS.	Madonna
22	20	25	3	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
23	24	—	1	ROCKIT 2.002	TRANSPARENT 50021	Herbie Hancock
24	25	22	3	SUBMARINE	INSTINCT 600	Cranes
25			1	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers

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.

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
<b>Club Play</b>						
1			1	THE NEED TO BE NAKED	AMBER TOMMY BOY	Amber
2			1	LOVE AT FIRST SIGHT	KYLIE MINOGUE CAPITOL	Kylie Minogue
3			1	WE ARE ALL MADE OF STARS	MOBY V2	Moby
4			1	I'LL BE WAITING	FULL INTENTION FEATURING SHENA MINISTRY OF SOUND	Full Intention Featuring Shena
5			1	HOME AND DRY	PET SHOP BOYS SANCTUARY	Pet Shop Boys
<b>Maxi-Singles Sales</b>						
1			1	WE GET TOGETHER	HQ2/Hex Hector Present Kim Sozzi ULTRA	HQ2/Hex Hector Present Kim Sozzi
2			1	FLY	PUSH BUTTON OBJECTS CHOCOLATE INDUSTRIES	Push Button Objects
3			1	SUGARHIGH (THE REMIXES)	JADE ANDERSON COLUMBIA	Jade Anderson
4			1	VINYL SYNDICATE (REMIXES)	THE ANGEL NEW LINE	The Angel
5			1	HIVE	L.S.G. SUPERSTITION	L.S.G.

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.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
<b>Billboard TOP ELECTRONIC ALBUMS™</b>					
<b>NUMBER 1</b> 2 Weeks At Number 1					
1	1	3	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
2	2	6	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade II
3	NEW	1	SOUNDTRACK	RCA VICTOR 63921	Queer As Folk: The Second Season
4	3	10	PET SHOP BOYS	SANCTUARY 84553	Release
5	4	10	VARIOUS ARTISTS	VERVE 58968/TVG	Verve/Remixed
6	5	10	VARIOUS ARTISTS	RAZOR & TIE 89952	Monster Disco
7	11	3	VARIOUS ARTISTS	ULTRA 1121	Ultra.Chilled 02
8	6	10	ZERO 7	QUANG/ULTIMATE DILEMMA 5007/PALM	Simple Things
9	10	10	VARIOUS ARTISTS	ROBBINS 75028	Best Of House Volume Two
10	12	7	AVALON	SPARROW 51936	D2/Avalon Remixed
11	13	10	JOHNNY VICIOUS	ULTRA 1111	Ultra.Dance 01
12	7	11	VARIOUS ARTISTS	UNIVERSAL 017004/UMRG	Global Hits 2002
13	9	11	VARIOUS ARTISTS	RAZOR & TIE 89941	Pulse
14	8	11	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882*/ASTRALWERKS	Come With Us
15	14	10	DJ ENCORE	MCA 018503	Intuition
16	NEW	1	DANNY TENAGLIA	SYSTEM 1002	Back To Basics
17	25	30	BASEMENT JAXX	XL 10423*/ASTRALWERKS	Rooty
18	16	10	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
19	15	10	VARIOUS ARTISTS	ROBBINS 75027	House Party (Volume Dne)
20	18	10	TIMO MAAS	KINETIC 54706	Loud
21	21	10	GARBAGE	ALMO SOUNDS 483115*/INTERSCOPE	Beautifulgarbage
22	17	10	VARIOUS ARTISTS	EPIC 86357	The Classic Chillout Album: A Collection Of Classics For A Modern World
23	20	10	DIESELBOY	HUMAN IMPRINT 78001/SYSTEM	projectHUMAN
24	19	10	DAFT PUNK	VIRGIN 49606*	Discovery
25	22	10	ATB	KONTOR 90035/RADIKAL	Dedicated

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 awards: O Certification for net shipment of 100,000 units (Oro), △ Certification for 200,000 units (Platino), △ Certification for 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 ED, 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.

# T.L.C.

TERRY LIPPMAN COMPANY

*Terry Lippman and Richie Zito congratulate*

**GIORGIO MORODER  
FERNANDO GARIBAY  
THUNDERPUSS  
MINGE BINGE**

*for their #1 remix of*

**ENRIQUE IGLESIAS  
ESCAPE**

**Hot Dance Music/Club Play**

Issue Date: May 18, 2002

This Week	Last Week	Two Weeks Ago	Weeks on Chart	Title <sup>®</sup> Artist Producer (Songwriter) Label   Catalog No.   Promotion Label	Peak Position
1	2	3	11	<b>Escape (Remixes)</b> , Enrique Iglesias S.Morales, E. Iglesias (E.Iglesias, S.Morales,K.DioGuardi,D.Siegel) Interscope   PROMO	1

**Thank You Gerardo And Everyone At Interscope Records**

**Giorgio and Fernando's Upcoming Remixes:**

**ENRIQUE IGLESIAS "Don't Turn Off The Lights"  
PRIMAL SCREAM "Some Velvet Morning"**

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# Airplay Costs More Than Money

BY ANGELA KING

*Airplay Monitor*  
NASHVILLE—The cost of country airplay is going up, and label executives at the majors say the blame lies with the independent labels and new arrivals on Music Row who have been doing whatever it takes to get noticed. But indie labels say it's the majors who are upping the ante. Meanwhile, some country radio programmers admit that all the wheeling and dealing labels are conducting with many of their colleagues is making them uncomfortable.

One country label executive who asked not to be named says the costs of promotion have risen out of control. "Dollar-wise, it used to be a stretch to hear about a radio station looking for a \$2,000 time buy or [money for] the T-shirt fund. That is no longer a stretch. I've heard of \$3,000 [time buys] in a top 50 market, not [even] a top 10 market."

DreamWorks Records senior executive Scott Borchetta says, "I can't believe what some of these desperate labels are doing."

"I see the adds that come in sometimes, and I get so angry,"

MCA Nashville VP of national promotion Bill Macky says. "I think, 'That's crazy. Why are they adding that record when all indications are that [the label is] having serious problems with that record?' [These labels] are raising the bar in terms of doing business because they have gotten desperate."

Macky also thinks the recent rise of independent labels is a factor. "Some of the smaller labels and independent labels that have come on have done a great job with their records, but they have raised the cost because they know they need to spend more to get the attention of programmers," he says. Because of the "pretty deep wallet" of some new players, Macky contends, "the major labels have had to follow suit."

But at VFR Records, one of the most successful new labels of recent years, director of national promotion Nancy Tunick says the problem isn't based on the size of the labels involved. "I don't think the blame for raising the ante lies in one camp or another," she says. "It's individual instances."

One label that is seen by some as having upped the ante is Republic/Universal, which, having expanded from its top 40 and rock base last year, now has three country acts on its roster. National promotion/A&R executive Bruce Schoen maintains that he, and others like him, are simply trying to compete.

"There are some stations that expect record companies will do business," Schoen says. "Some people expect

time buys if it means getting a record on. People will do what they have to do to be competitive." He says that in the case of new artist Gabbie Nolen, "the only thing I've done is time buys. Certain stations survive on time buys. It becomes simple for me."

Schoen says for Nolen's debut single he's offered radio time buys of "\$1,500 or, in exceptional cases, \$2,000." He says the number of spins he receives in return "depends on the station's spot prices . . . I'm pretty flexible with that. I'm willing to do X amount of money to a radio station if I feel I need to have the record there and this is how the station does business. I'm comfortable with that."

## AN ILLEGAL DONATION?

It has been clear since 1998—when labels first began to talk openly about stations looking not only for flyaways but also fax machines in exchange for adds—that reciprocity has been part of the promotion process. But not everyone is willing to accept that as a fact of life yet. Borchetta contends, "We have lost a lot of adds because we don't play [that game]."

One label executive who asked not to be named had a problem with a station that offered to call in an add for a song that was only receiving spins on the station during syndicated programming. "Then we get a call from the indie saying that they wanted \$1,000 for 'T-shirt support,'" the exec says. "T-shirt cash through an indie? That's somebody [who is] going to get arrested, that's what that is. That's not even payola. We're already getting the spins. That's an illegal donation."

Borchetta also raises a warning: "People are going to get in trouble, and that's not good. This is all going to come crashing down."

Tunick says, "Radio [is] not funded promotionally the way they should be. They have less and less dollars, and at a time when you can find dollars elsewhere, it encourages continued solicitation. It's a self-fulfilling prophecy."

At the same time, the increased horse trading has also prompted what Tunick calls "an unusual backlash, [with] radio stations complaining about people offering stuff for airplay . . . We always support airplay after people have committed to the record and the act. What we've seen from radio, when we talk about those plans, some radio stations get squirrely and say,

'Listen, I'm sick and tired of people coming to me with offers.' They get nervous about it now because they are being pounded so hard from the label side."

## THE ETHICAL QUESTIONS

WSLC Roanoke, Va., music director Robynn Jaymes believes labels are under increasing pressure to offer promotions. "I talked to a label today that has not participated [in promotional offers] at all, and the rep said, 'It looks like we're going to have to [do this].' He said, 'We're at a point where we really don't have a choice.'"

But one radio programmer who asked not to be named says recent offers from labels have made that person uncomfortable. "I was sitting in the office one day with the [music director]. [We were] on the speaker phone, and [we were] asked, 'What do you guys want? What do you need?' I said, 'We'd like to go to the Bahamas.' There was a pause, and then, 'Well, OK.' I said, 'No, I'm just playing.' That was frightening to me."

This same PD admits, "[I] was told by an independent promoter that 'anything goes' for adds on one recent title. Whatever interest I had in the record prior to that went away."

KXKC Lafayette, La., PD Renee Revett says, "I had a conversation with a gentleman I respected at [Country Radio] Seminar who said, 'You are gonna play the records anyway; see what you can get.' When he said that, it made me sad."

Revett says she is "glad this issue is coming out. It's so bad, because everybody is doing it. There's a feeling [that] even the good guys are being tainted by it. It requires a lot of discipline [to resist offers]. I've been asked before—'What can we do?' Our attitude is, 'If [adding] this [record] had something to do with something you could do [for me], shame on me.' Radio people are supposed to be touching their community and listeners with good, solid programming."

KZLA Los Angeles OM R.J. Curtis says, "What you are seeing is a result of the pressure everyone is under. It's a button for program directors who are very involved in achieving revenue goals for the radio station. If a PD can [go to management and say], 'Hey, I just convinced label X to spend \$5,000 on the station,' [he's] a hero. But I'm not comfortable with it."

Revett calls the current environment "a horrible black eye to our industry. What does this tell a fledgling artist? It's never exclusively about the record. Ever."



TUNICK



JAYMES

# Nashville Scene



by Phyllis Stark

**GETTING FLAMED:** Alan Jackson, Toby Keith, and Martina McBride top the nominations for the *CMT Flame-worthy Video Music Awards* in the 11 categories for which finalists were announced May 14. The three artists scored three nominations apiece.

Jackson is nominated in the love your country video, laugh out loud video, and male video of the year categories. Keith scored in the laugh out loud and male video categories, as well as in the concept video of the year category. McBride is nominated for laugh out loud, fashion plate video, and female video.



All three artists are set to perform on the awards show, along with **Alison Krauss + Union Station**, **Kenny Chesney**, **Sara Evans**, and **Brooks & Dunn**. Actress **Kathy Najimy** will host the show, which will be televised live June 12 from Nashville's Gaylord Entertainment Center from 9 p.m.-11 p.m. (ET).

Artists scoring two nominations apiece are **Keith Urban**, **Cyndi Thomson**, **Trisha Yearwood**, **Brooks & Dunn**, **Brad Paisley**, **Faith Hill**, **Montgomery Gentry**, **Alison Krauss + Union Station**, and **Tim McGraw**.

The finalists were determined by fans who cast votes on [cmt.com](http://cmt.com). The same procedure will also determine the winners. Finalists in a 12th category, video of the year, will be announced at the beginning of the show, allowing viewers to log on and vote for their favorite during the program. The top video winner will be announced at the show's end.

**SIGNINGS:** Dualtone Music Group signs country roots songwriter **Mark Olson**. He is a former member of **the Jayhawks** and a current member of **the Creek Dippers**. The latter group includes his wife, **Victoria Williams**. Olson's first Dualtone album, *December's Child*, is due July 23 and includes a musical reunion with former Jayhawks bandmate **Gary Louris**.

Audium artist **Dale Watson** signs with Austin-based Bismieux Productions for management. His next album, *Live in London . . . England*, is due June 25 and includes covers of songs by **Johnny Cash**, **Merle Haggard**, and **Jimmie Rogers**.

**ON THE ROW:** **Ken Levitan** and **Chris Stacey** have teamed to launch Vec-

tor Promotions, a Nashville-based independent promotion company. Levitan is president of Vector Management and co-president of Combustion Music. Stacey was, until recently, senior VP of national promotion at Lost Highway Records. In addition to his heading the promotion company, which will work both in-house and outside projects, Stacey will serve as an associate manager at Vector Management.

Emergent Music Marketing has closed its record-promotion arm and will focus on its core sales and marketing businesses. Promotion staffers **Anne Weaver** and **Pam Newman** will continue to work with Emergent's clients as independents.

**Eddie Tidwell** is promoted to VP of creative services at Nashville-based **Muy Bueno Music Group**. **Mickey Cates** joins **Muy Bueno** as a staff writer.

VFR Records West Coast regional promoter **Jon Conlon** joins **Columbia** in the same capacity. **Bo Martinovich** has been promoted from **Columbia** promotion coordinator to promotion manager at sister label **Lucky Dog**.

**Astrid Herbold May** joins **RCA Label Group** as art director of creative services. She previously held a similar position with **Word Entertainment**.

TV production company **WINCO Productions** recently opened in Nashville. It will specialize in commercials, music videos, and TV specials. Among its first projects is a series for **Great American Country** called *Country on the Road*.

**ARTIST NEWS:** **Faith Hill**, **Alabama**, and **Clint Black** will be among the acts donating one-of-a-kind memorabilia to an online auction benefiting **St. Jude Children's Research Hospital**. The auction is sponsored by the **Academy of Country Music (ACM)** and hosted by [hollywoodcharities.org](http://hollywoodcharities.org). Other celebrities donating items worn or used during the May 22 ACM Awards telecast or at the rehearsal include host **Reba McEntire**, **Travis Tritt**, **Willie Nelson**, **Lisa Hartman Black**, **Keith Urban**, and **Brooks & Dunn**. Last year's auction raised more than \$16,000. Meanwhile, **Jo Dee Messina** and **Tim McGraw** have been added as ACM performers.

Audium artist **Danni Leigh** is relocating from Nashville to Austin. Her manager, **Shelia Shipley Biddy**, reports that Leigh "hopes to play the club circuit and continue to develop her fan base through that touring."



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# Billboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	3	<b>KENNY CHESNEY</b>	BNA 67038/RLG (12.98/18.98)	<b>NUMBER 1</b> No Shoes, No Shirt, No Problems	1
2	2	2	75	<b>SOUNDTRACK</b> ▲	LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
3	3	3	17	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
4	4	4	101	<b>RASCAL FLATTS</b> ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ♠	Rascal Flatts	3
5	—	—	1	<b>KELLIE COFFEY</b>	BNA 67040/RLG (10.98/16.98)	<b>HOT SHOT DEBUT</b> When You Lie Next To Me	5
6	5	5	38	<b>BRAD PAISLEY</b> ●	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
7	8	6	17	<b>TOBY KEITH</b> ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
8	6	9	77	<b>TIM MCGRAW</b> ▲	CURB 77978 (12.98/18.98)	Greatest Hits	1
9	10	8	18	<b>TIM MCGRAW</b> ▲	CURB 78711 (12.98/18.98)	Set This Circus Down	1
10	11	7	18	<b>VARIOUS ARTISTS</b> ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
11	15	15	24	<b>MARTINA MCBRIDE</b> ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
12	9	10	35	<b>KENNY CHESNEY</b> ▲	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
13	12	11	73	<b>SOUNDTRACK</b> ▲	CURB 78703 (11.98/17.98)	Coyote Ugly	1
14	13	13	25	<b>GARY ALLAN</b>	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
15	14	12	34	<b>TRAVIS TRITT</b> ▲	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8
16	17	19	38	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 67004/RLG (12.98/18.98)	Steers & Stripes	1
17	18	16	39	<b>ALISON KRAUSS + UNION STATION</b> ●	ROUNDER 610498 (11.98/17.98)	New Favorite	3
18	16	17	17	<b>WILLIE NELSON</b>	LOST HIGHWAY 189231/MERCURY (12.98/18.98)	The Great Divide	5
19	20	18	28	<b>GARTH BROOKS</b> ▲	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
20	21	20	44	<b>LONESTAR</b> ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
21	7	—	3	<b>VARIOUS ARTISTS</b>	RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7
22	22	22	11	<b>TRICK PONY</b> ●	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12
23	24	23	7	<b>GEORGE STRAIT</b>	MCA NASHVILLE 170200 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
24	23	21	15	<b>TOMMY SHANE STEINER</b>	RCA 67041/RLG (16.98 CD)	Then Came The Night	6
25	27	26	17	<b>JO DEE MESSINA</b> ▲	CURB 77977 (11.98/17.98)	Burn	1
26	19	—	2	<b>CLEDUS T. JUDD</b>	MONUMENT 85897/SONY (11.98 EQ/17.98) ♠	Cledus Envy	19
27	25	24	74	<b>CHRIS CAGLE</b> ●	CAPITOL 34170 (10.98/17.98) ♠	Play It Loud	19
28	30	28	27	<b>GEORGE STRAIT</b> ●	MCA NASHVILLE 170200 (11.98/18.98)	The Road Less Traveled	1
29	28	25	34	<b>STEVE HOLY</b>	CURB 77972 (11.98/17.98) ♠	Blue Moon	7
30	26	14	31	<b>KEVIN DENNEY</b>	LYRIC STREET 165020/HOLLYWOOD (12.98 CD) ♠	Kevin Denney	14
31	33	33	103	<b>LEE ANN WOMACK</b> ▲	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1
32	29	27	17	<b>LEANN RIMES</b> ●	COMET 18728 (11.98/17.98)	I Need You	1
33	31	31	83	<b>SARA EVANS</b> ▲	RCA 67044/RLG (11.98/17.98)	Born To Fly	6
34	32	30	46	<b>CAROLYN DAWN JOHNSON</b>	ARISTA NASHVILLE 67005/RLG (10.58/18.98)	Room With A View	8
35	41	40	77	<b>REBA MCENTIRE</b> ●	MCA NASHVILLE 170202 (11.98/18.98)	<b>PACESETTER</b> Greatest Hits Volume III - I'm A Survivor	1
36	35	36	31	<b>TRACE ADKINS</b>	CAPITOL 31019 (10.98/17.98)	Chrome	4

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
37	39	42	41	<b>BLAKE SHELTON</b>	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3
38	34	29	34	<b>CHRIS LEDOUX</b>	CAPITOL 34571 (10.98/17.98)	After The Storm	14
39	36	34	14	<b>VARIOUS ARTISTS</b>	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
40	42	41	44	<b>SOUNDTRACK</b>	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
41	40	39	1	<b>STEVE AZAR</b>	MERCURY 170269 (11.98/17.98) ♠	Waitin' On Joe	29
42	44	37	11	<b>CYNDI THOMSON</b>	CAPITOL 26010 (10.98/17.98)	My World	7
43	45	43	38	<b>PAT GREEN</b>	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
44	46	38	1	<b>VARIOUS ARTISTS</b>	RAZOR & TIE 89044 (19.98 CD)	Forever Country	18
45	37	49	1	<b>WAYLON JENNINGS</b>	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
46	53	48	1	<b>VARIOUS ARTISTS</b>	ROUNDER 610498 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
47	43	35	1	<b>KASEY CHAMBERS</b>	WARNER BROS. 48028 (18.98 CD) ♠	Barricades & Brickwalls	13
48	38	32	1	<b>STEVE EARLE</b>	E-SQUARED 751120/ARTEMIS (18.98 CD)	Sidetracks	9
49	50	46	1	<b>TRACY BYRD</b>	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
50	48	67	1	<b>TRAVIS TRITT</b>	WARNER BROS. 78290/RHINO (11.98 CD)	The Lovin' Side	48
51	51	44	1	<b>CHELY WRIGHT</b>	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
52	47	50	1	<b>PATTY LOVELESS</b>	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
53	54	51	1	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 69235/RLG (12.98/18.98)	When Somebody Loves You	1
54	52	47	1	<b>HANK WILLIAMS III</b>	CURB 78728 (17.98 CD) ♠	Lovesick Broke & Driftin'	17
55	55	55	1	<b>JAMIE O'NEAL</b> ●	MERCURY 170132 (11.98/17.98) ♠	Shiver	14
56	49	45	1	<b>SOUNDTRACK</b>	COLUMBIA 86403/CRG (12.98 EQ/18.98)	We Were Soldiers	14
57	57	53	1	<b>THE CHARLIE DANIELS BAND</b>	SPARROW 51908 (19.98 CD)	How Sweet The Sound - 25 Favorite Hymns And Gospel Greats	40
58	58	58	1	<b>TAMMY COCHRAN</b>	EPIC 69736/SONY (7.98 EQ/11.98) ♠	Tammy Cochran	27
59	59	56	1	<b>DIAMOND RIO</b> ●	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
60	61	62	1	<b>JESSICA ANDREWS</b> ●	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
61	56	52	1	<b>HANK WILLIAMS JR.</b>	CURB 78725 (7.98/17.98)	Almeria Club	9
62	60	54	1	<b>CLINT BLACK</b>	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
63	63	61	1	<b>MONTGOMERY GENTRY</b>	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
64	62	57	1	<b>RODNEY CARRINGTON</b>	CAPITOL 24827 (10.98/17.98) ♠	Morning Wood	18
65	—	—	1	<b>DARYLE SINGLETARY</b>	AUDIUM 8151/KOCH (17.98 CD)	That's Why I Sing This Way	65
66	66	64	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
67	64	63	1	<b>DAVID BALL</b>	DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
68	70	70	1	<b>RICKY SKAGGS &amp; FRIENDS</b>	LYRIC STREET 165030/HOLLYWOOD (18.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
69	68	65	1	<b>TRISHA YEARWOOD</b>	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
70	65	59	1	<b>JOHNNY CASH</b>	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
71	67	60	1	<b>RAY STEVENS</b>	CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29
72	74	75	1	<b>KENNY ROGERS</b>	ONG 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	72
73	69	66	1	<b>LORRIE MORGAN</b>	IMAGE 1365 (17.98 CD)	The Color Of Roses	37
74	72	—	1	<b>GEORGE JONES</b>	BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
75	73	73	1	<b>VARIOUS ARTISTS</b>	BMG HERITAGE 43890/RCA (13.98 CD)	Bona Fide Bluegrass & Mountain Music	73

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

MAY 25  
2002

# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	<b>NICKEL CREEK</b> ●	SUGAR HILL 3303 (16.98 CD) ♠	<b>NUMBER 1</b> Nickel Creek	75
2	1	<b>DIXIE CHICKS</b> ▲	MONUMENT 68195/SONY (12.98 EQ/18.98)	Fly	141
3	3	<b>FAITH HILL</b> ▲	WARNER BROS. WVRN (12.98/18.98)	Breathe	131
4	4	<b>SHANIA TWAIN</b> ◆	MERCURY 536003 (12.98/18.98)	Come On Over	236
5	6	<b>DIXIE CHICKS</b> ▲	MONUMENT 68195/SONY (10.98 EQ/17.98) ♠	Wide Open Spaces	224
6	9	<b>BROOKS &amp; DUNN</b> ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	243
7	8	<b>PATSY CLINE</b> ▲	MCA SPECIAL PRODUCTS 420265/MCA (2.98 EQ)	Heartaches	178
8	14	<b>ALAN JACKSON</b> ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	342
9	10	<b>GARY ALLAN</b> ▲	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	127
10	7	<b>TRAVIS TRITT</b> ▲	WARNER BROS. 46001/WARN (10.98/17.98)	Greatest Hits - From The Beginning	279
11	5	<b>THE NITTY GRITTY DIRT BAND</b> ●	CAPITOL 25148 (26.98 CD)	Will The Circle Be Unbroken	29
12	11	<b>WILLIE NELSON</b> ●	LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)	16 Biggest Hits	192

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	12	<b>TIM MCGRAW</b> ▲	CURB 77985 (12.98/17.98)	Everywhere	201
14	15	<b>JOHNNY CASH</b> ▲	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	16 Biggest Hits	162
15	13	<b>HANK WILLIAMS JR.</b> ▲	CURB 77936 (5.98/9.98)	Greatest Hits, Vol. 1	413
16	18	<b>TOBY KEITH</b> ▲	MERCURY 55892 (11.98/17.98)	Greatest Hits Volume One	180
17	21	<b>ALISON KRAUSS</b> ▲	ROUNDER 610325 (10.98/17.98) ♠	Now That I've Found You: A Collection	269
18	25	<b>JOHN DENVER</b>	MADACY 4750 (5.98/9.98)	The Best Of John Denver	202
19	20	<b>THE JUDDS</b>	CURB 77965 (7.98/11.98)	Number One Hits	96
20	16	<b>JO DEE MESSINA</b> ▲	CURB 77904 (11.98/17.98)	I'm Alright	170
21	24	<b>GARTH BROOKS</b> ◆	CAPITOL 97424 (19.98/26.98)	Double Live	182
22	22	<b>DWIGHT YOAKAM</b> ●	REPRISE 47389/WARN (10.98/17.98)	Last Chance For A Thousand Years: Greatest Hits From The 90's	106
23	17	<b>TRACY LAWRENCE</b> ●	ATLANTIC 83137 AG (10.58/17.98)	The Best Of Tracy Lawrence	73
24	19	<b>RANDY TRAVIS</b>	WARNER BROS. 47028/RCA (19.98/17.98)	Greatest #1 Hits	22
25	—	<b>ANNE MURRAY</b> ●	STRAIGHTWAY 20231 (19.98/19.98)	What A Wonderful World	90

● 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 resissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Dro). △ Certification 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 Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MAY 25  
2002

# Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay  
supplied by Broadcast Data Systems' radio  
task service. 147 Country Stations are elec-  
tronically 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
				<b>NUMBER 1</b>	1 Week At Number 1		31	37	49	4	<b>THE GOOD STUFF</b> B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	31
1	2	2	17	<b>DRIVE (FOR DADDY GENE)</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE 69129	1	32	33	33	10	<b>THE IMPOSSIBLE</b> B. ROWAN (K. LOVELACE, L. TAYLOR)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	32
2	4	3	23	<b>WHAT IF SHE'S AN ANGEL</b> J. RITCHEY (B. WAYNE)	Tommy Shane Steiner RCA 69136	2	33	36	38	7	<b>BEAUTIFUL MESS</b> M. D. CLUTE, DIAMOND RID (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	33
3	3	5	22	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b> R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar MERCURY 172230	3	34	34	37	11	<b>DON'T WASTE MY TIME</b> B. CHANCEY, LITTLE BIG TOWN (LITTLE BIG TOWN, J. KELLEY, C. MILLS)	Little Big Town MDNUMENT ALBUM CUT	34
4	5	8	15	<b>LIVING AND LIVING WELL</b> T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait MCA NASHVILLE 172238	4	35	27	27	12	<b>GET OVER YOURSELF</b> D. HUFF, SHEDAISY (K. OSBORN, M. HUMMON)	SheDaisy LYRIC STREET ALBUM CUT	27
5	1	1	23	<b>MY LIST</b> J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith DREAMWORKS ALBUM CUT	1	36	39	39	6	<b>I'M GONE</b> P. WORLEY, T. L. JAMES (K. RICHEY, C. PROPHET)	Cyndi Thomson CAPITOL ALBUM CUT	36
6	6	10	27	<b>I SHOULD BE SLEEPING</b> J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive DREAMWORKS 450362	6	37	35	36	8	<b>CHASIN' AMY</b> D. HUFF, JAMES (B. JAMES, T. VERGES)	Brett James ARISTA NASHVILLE ALBUM CUT	35
7	11	11	23	<b>I'M GONNA MISS HER (THE FISHIN' SONG)</b> F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	7	38	38	42	7	<b>BARBED WIRE AND ROSES</b> P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pinmonkey BNA ALBUM CUT	38
8	8	9	26	<b>MODERN DAY BONNIE AND CLYDE</b> B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt COLUMBIA 79747	8	39	42	47	5	<b>AMERICAN CHILD</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	39
9	12	12	24	<b>I DON'T WANT YOU TO GO</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson ARISTA NASHVILLE 69133	9	40	43	45	1	<b>WHERE WOULD YOU BE</b> M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	40
10	13	15	19	<b>NOT A DAY GOES BY</b> D. HUFF (S. DIAMOND, M. DERRY)	Lonestar BNA 69134	10					<b>HOT SHOT DEBUT</b>		
11	10	6	30	<b>THAT'S WHEN I LOVE YOU</b> B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	3	41				<b>COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)</b> J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS ALBUM CUT	41
12	15	21	11	<b>THE ONE</b> T. BROWN, M. WRIGHT (K. MANN, B. LEE)	Gary Allan MCA NASHVILLE 172232	12	42	40	43	11	<b>MINIVAN</b> R. KINGERY, S. WHITEHEAD (S. WHITEHEAD, R. KINGERY)	Hometown News VFR ALBUM CUT	40
13	7	4	22	<b>YOUNG</b> N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney BNA 69131	2	43	41	44	8	<b>IF THAT AIN'T COUNTRY</b> B. TERRY (A. SMITH, J. STEELE)	Anthony Smith MERCURY ALBUM CUT	41
14	16	20	23	<b>WHEN YOU LIE NEXT TO ME</b> D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey BNA ALBUM CUT	14	44	46	59	3	<b>DARE TO DREAM</b> B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina CURB ALBUM CUT	44
15	9	7	23	<b>I'M MOVIN' ON</b> M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	4	45	49	52	8	<b>LOOK AT ME NOW</b> S. MANDILE (S. MANDILE, S. MCCLINTOCK)	Sixwire WARNER BROS. ALBUM CUT/WRN	45
16	18	17	27	<b>JUST WHAT I DO</b> C. HOWARD (I. DEAN, K. BURNS)	Trick Pony WARNER BROS. ALBUM CUT/WRN	16	46	44	35	17	<b>SQUEEZE ME IN</b> A. REYNOLDS (G. NICHOLS, D. MCCLINTON)	Garth Brooks Duet With Trisha Yearwood CAPITOL/MCA NASHVILLE ALBUMS CUT	16
17	21	26	7	<b>MY HEART IS LOST TO YOU</b> K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	17	47	51	48	4	<b>COUNTRY BY THE GRACE OF GOD</b> R. WRIGHT, C. CAGLE (C. CAGLE, M. J. GREENE, B. WAYNE)	Chris Cagle CAPITOL 77696	47
18	19	18	24	<b>I CRY</b> B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran EPIC ALBUM CUT	18	48	50	51	4	<b>REAL BAD MOOD</b> M. T. BARNES (L. SATCHER, D. POYTHRES)	Marie Sisters REPUBLIC ALBUM CUT/UNIVERSAL	48
19	14	13	20	<b>BLESSED</b> M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride RCA 69135	1	49	47	50	3	<b>HARDER CARDS</b> J. GUESS, J. CHEMAY, K. ROGERS (C. WISEMAN, M. HENDERSON)	Kenny Rogers DREAMCATCHER ALBUM CUT	47
20	17	14	26	<b>I BREATHE IN, I BREATHE OUT</b> C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle CAPITOL 77696	1	50	53	54	1	<b>I'LL TAKE LOVE OVER MONEY</b> A. TIPPIN, B. WATSON, M. BRADLEY (B. DIPIERO, T. MULLINS)	Aaron Tippin LYRIC STREET ALBUM CUT	50
21	24	24	10	<b>I MISS MY FRIEND</b> F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley DREAMWORKS 450378	21	51	56	—	—	<b>COUNTRY ROCK STAR</b> B. GALLIMORE, MARCEL (M. CHAGNON, K. SAVIGAR)	Marcel MERCURY ALBUM CUT	51
22	23	23	17	<b>TONIGHT I WANNA BE YOUR MAN</b> D. MALLY (R. RUTHERFORD, T. VERGES)	Andy Griggs RCA 69132	22	52	54	55	1	<b>GOING AWAY</b> B. GALLIMORE, T. MCGRAW (A. CLARK)	The Clark Family Experience CURB ALBUM CUT	52
23	22	22	16	<b>MENDOCINO COUNTY LINE</b> M. SERLETIC (B. TAUPIN, M. SERLETIC)	Willie Nelson Duet With Lee Ann Womack LOST HIGHWAY ALBUM CUT/MERCURY	22	53	48	40	11	<b>THREE DAYS</b> G. LADANYI (P. GREEN, R. FOSTER)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL	36
24	25	25	18	<b>HELP ME UNDERSTAND</b> D. HUFF (C. FARREN, S. MAC, W. HECTOR)	Trace Adkins CAPITOL ALBUM CUT	24	54	57	56	1	<b>FORGIVE</b> M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	54
25	26	28	11	<b>I KEEP LOOKING</b> S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans RCA ALBUM CUT	25	55	—	—	—	<b>MINE ALL MINE</b> D. HUFF, SHEDAISY (K. OSBORN, H. POOLE)	SheDaisy LYRIC STREET ALBUM CUT	55
26	28	29	15	<b>BEFORE I KNEW BETTER</b> B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin EPIC ALBUM CUT	26	56	59	—	—	<b>SING ALONG</b> T. HEWITT, R. ATKINS (R. ATKINS, T. HEWITT, B. GAITSCH)	Rodney Atkins CURB ALBUM CUT	56
27	31	31	18	<b>SHE WAS</b> B. J. WALKER, JR. (N. COTY, J. MELTON)	Mark Chesnut COLUMBIA ALBUM CUT	27	57	52	46	11	<b>UNTIL WE FALL BACK IN LOVE AGAIN</b> J. NIEBANK (P. DOUGLAS, J. CARSON, J. WEATHERLY)	Jeff Carson CURB ALBUM CUT	46
28	29	30	16	<b>GOODBYE ON A BAD DAY</b> M. WRIGHT (S. LAWSON, M. A. PETERS)	Shannon Lawson MCA NASHVILLE 172233	28	58	45	41	11	<b>FRANTIC</b> K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	Jamie O'Neal MERCURY 172193	41
29	30	34	11	<b>TEN ROUNDS WITH JOSE CUERVO</b> B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, G. GODMAN)	Tracy Byrd RCA ALBUM CUT	29	59	—	—	—	<b>TELLURIDE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	Tim McGraw CURB ALBUM CUT	52
30	32	32	11	<b>OL' RED</b> B. BRADDOCK (M. SHERRILL, D. GODDMAN, J. BOHAN)	Blake Shelton WARNER BROS. 16710/WRN	30	60	—	—	—	<b>UNBROKEN</b> B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw CURB ALBUM CUT	60

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

MAY 25  
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	31	<b>CAN'T FIGHT THE MOONLIGHT</b> • CURB 73116	LeAnn Rimes	13	12	33	<b>GOD BLESS AMERICA</b> CURB 73127	LeAnn Rimes
2	2	27	<b>I SHOULD BE SLEEPING</b> DREAMWORKS 450382/INTERSCOPE	Emerson Drive	14	15	33	<b>SOMETHIN' IN THE WATER</b> MONUMENT 79629/SONY	Jeffrey Steele
3	3	23	<b>THAT'S JUST JESSIE</b> LYRIC STREET 164063/HOLLYWOOD	Kevin Denney	15	14	33	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	The Osborne Brothers
4	4	23	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	16	17	33	<b>HONEY DO</b> DREAMWORKS 450914/INTERSCOPE	Mike Walker
5	5	17	<b>OSAMA-YO' MAMA</b> CURB 73130	Ray Stevens	17	18	33	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> • CAPITOL 58788	Garth Brooks as Chris Gaines
6	6	23	<b>GOD BLESS THE USA</b> CURB 73128	Lee Greenwood	18	19	33	<b>ON A NIGHT LIKE THIS</b> WARNER BROS. 16751/WRN	Trick Pony
7	7	23	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LeAnn Rimes	19	22	33	<b>A ROSE IS A ROSE</b> MERCURY 172193	Meredith Edwards
8	8	23	<b>AMERICA WILL ALWAYS STAND</b> RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	20	21	33	<b>LOVE IS ENOUGH</b> RCA 69034/RIG	3 Of Hearts
9	9	23	<b>UNBROKEN BY YOU</b> LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	21	20	33	<b>GIRL IN LOVE</b> COLUMBIA 79648/SONY	Robin English
10	10	23	<b>ALMOST THERE</b> REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen	22	21	33	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b> DREAMWORKS 450327/INTERSCOPE	Shane Sellers
11	11	23	<b>NIGHT DISAPPEAR WITH YOU</b> LYRIC STREET 164050/HOLLYWOOD	Brian McComas	23	25	33	<b>COME A LITTLE CLOSER</b> WARNER BROS. 16762/WRN	Lila McCann
12	12	23	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN	Faith Hill	24	24	33	<b>ANGELS AMONG US</b> RCA 62843/RIG	Alabama
					25	23	33	<b>HOW DO YOU LIKE ME NOW?!</b> DREAMWORKS 450932/INTERSCOPE	Toby Keith

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

MIAMI—Carlos Ponce's third album, simply titled *Ponce* (EMI), is a kind of re-introduction to the singer/songwriter/actor, whose 1998 debut seemed to be that of a traditional balladeer. Since then, Ponce has slowly worked to change that perception. Although *Ponce* includes "Concebido Sin Pecado" (Conceived Without Sin), the title track to soap opera *Sin Pecado Concebido* (which will begin airing on Univision this month), that song—with its big strings, soaring chorus, and pop feel—is hardly typical of the entire production. *Ponce* is acoustic in style, intimate in nature, and grounded in a fusion of rock'n'roll and Caribbean rhythms.

In addition, the album more heavily showcases Ponce's considerable skills as a songwriter: The bulk of the material was co-written with producer Joel Somellian. During lunch, Ponce answered six questions for *Billboard*.

**You starred in a soap opera between making albums. Did you need a break from music?**

I felt I needed the discipline, the actual waking up at a certain time and having a routine. I also needed the time to work on the lyrics and work on the sound. I didn't want to rush the third album, because in everyone's career, it's always the third

## EMI's Ponce Shakes Off Issues Of Stereotyping

### 6 Questions



PONCE

album that actually makes or breaks a career. That's what I think, anyway.

**The album represents a distinct change in sound—there are more rock leanings—but it's something you had begun to do on your second album, as well.**

I changed some things on that album, too. I don't even know if it falls into the pop sound. I'm from the Caribbean, but I'm not someone who feels completely comfortable singing salsa or merengue, although I have that. I was raised with the '80s pop/rock of Chicago. So I'm mixing the things I like a little, though not doing anything new.

**But the second album was more traditional. This isn't a traditional ballad album.**

No. I don't think it would fall at all into that category, [although] I do like ballads. On this album, you hear the Hammond organ; there's harmonies that are very [like those of the] Beatles in some of the songs. That's what I am. I grew up with America and Kansas. And those are the groups I used to listen to. The first concert [I went to] in Puerto Rico was America, followed by Men at Work and Survivor. And I love rock—not heavy metal but rock'n'roll.

**Last year you starred in a soap opera in Mexico, and you also wrote the theme tune for it. Do you think being in soaps in some way hurts your musical career?**

I do think you sometimes get stereotyped. For example, Jose Alberto Castro [producer of *Sin Pecado Concebido*] wanted me to do the opening [credits] of the soap like a little music-video-type thing, and I refused to do that, because that was putting both things together. It would confuse people—maybe not upfront, but certainly in their subconscious. You do your own little music opening and then come out [and act], and people will think, "Wait a minute, is this a character, or is this Carlos Ponce?"

**Tell me about the track "Consejos de Joaquín Sabina" [(Advice From Joaquín Sabina), in which the title's character—presumably the Spanish singer/songwriter—gives Ponce advice on his musical career]. Is it actually Sabina?**

It is Joaquín Sabina. It was a weird dream I had one day, and I woke up and started writing. The dream was that I was waiting tables. The funny thing is, I am Carlos Ponce in the dream, the singer, who's released a couple of albums. And this guy calls me up. Never met him in my life. And in the dream he sits me down and starts telling me, "Your music sucks," this and that. In an elegant way, but telling me, "There's a lot more to you, and I know it, and I was there once." So I kind of put it into the song.

**Has Sabina heard it?**

I don't think so. I don't know. He doesn't even know I exist. I don't know the guy. I don't know how he's going to take it.



by Leila Cobo

**CONFERENCE NEWS:** Many attendees at the Billboard Latin Music Conference in Miami May 7-9 bemoaned the growth of piracy and the way it has undermined album sales in virtually every territory.

But at the TV panel held May 9, Gestmusic founder **Toni Cruz** (producer of *Operación Triunfo*) spoke of his company's successful approach toward combating piracy. This the company has achieved by selling the weekly *Operación Triunfo* tie-in albums at an affordable price—the equivalent of \$5. Sales of these albums are credited with having buoyed overall year-end CD sales in the Spanish market and lifting them from a year-long slump. "We saw 12-year-olds who, instead of going to the movies or buying an ice cream, spent their money on a CD," Cruz said. "Plus, an album that's released every week is harder to copy. And we created a new audience."

*Operación Triunfo* has since been launched in Brazil (with Globo) and Mexico (with Televisa), and conversations are under way with Telemundo here, Cruz said. Brazil also launched its own edition of TV talent search *Popstars*, which is licensed by Argentine entertainment company RGB. According to panelist and RGB's **Hugo Piombi**, the debut album by Bandana—the group "created" by the Argentine version of *Popstars*—has already sold upward of 160,000 copies in Argentina, something of a miracle given the country's socio-economic situation. A version of *Popstars* that will result in the creation of an all-male band is scheduled to launch in September.

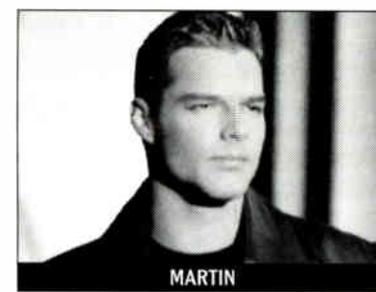
How else to face the recording industry crisis? During the president's panel, **Francisco Villanueva**, president of fledgling label Mock & Roll, pointed toward niche marketing as a way of weathering storms. He speaks from experience: His rap artist **El General's** return to the recording studio, *El General Is Back*, won Latin rap album of the year at the Billboard Latin Music Awards.

Award show ratings went up for the third consecutive year, according to Nielsen Media Research.

Also at the conference, **Ricky Martin** revealed plans to release two albums by year-end—one in English and one in Spanish—with few songs overlapping from disc to disc. Martin will have writing input in the entire process.

Martin, who has been writing for the past 18 months, said, "At this point, it was necessary for me to be

able to create some sort of cathartic process through my music. And it's good. For new artists, hey, you know what? It would be great if you can just force yourself and dare to find that vulnerability and write and dare to suck. You have to dare to suck in order to be great."



MARTIN

In the hour-long interview, Martin also spoke about the importance of recording in Spanish, even as more and more crossovers take place. "It's valid to have Latin artists who want to come to the United States and record in English," he said. But, he added, those artists should not forget about recording in Spanish. "Because there's a very large industry we have to support, there's great Latin American composers, great musicians, great labels, and we can't leave that to one side. It's very important to assert what we have. A lot of copies have stopped being sold in Latin America, and we can't afford that luxury. I would never stop recording in Spanish. We let ourselves be seduced. But it shouldn't be that way. We must hold fast to our culture and to what's ours."

**IN OTHER NEWS:** A two-year court battle between Internet Latin music distributor Ritmoteca.com and music retailer Ritmo Latino that culminated in a trial has ended with a not-guilty verdict for Ritmoteca.com. Ritmo Latino had claimed that Ritmoteca's name caused confusion between the two brands. Last month, a judge ruled that Ritmo Latino did not have protectable rights to the word *ritmo* (rhythm) alone, because it was too generic. Later, a jury found Ritmoteca.com not guilty of trademark infringement. . . . In the charts this week, **Pilar Montengro's** "Quítame Ese Hombre" continues to top the Hot Latin Tracks chart, while Sony Discos claims the top spot in all three album charts: **Chayanne's** *Grandes Exitos* is No. 1 on the Top Latin Albums chart, while **Marc Anthony's** *Libre* and **Vicente Fernandez's** *Historia de un Idolo Vol. 2* top the tropical and regional Mexican subgenre charts, respectively.

# THALIA

Cat # 39573

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Sony Discos recording artist Victor Manuelle—whose track “Me Da Lo Mismo” won tropical/airplay track of the year—performed at the Billboard Latin Music Awards.

The 13th annual Billboard Latin Music Conference, which took place May 7-9 at the Eden Roc Resort in Miami Beach, had its largest attendance ever. There was a large press contingent from both the U.S. and abroad, lured by the Ricky Martin Q&A, artist showcases, and a stellar awards show that featured some of the brightest names in Latin music. Other highlights of the event included radio panels co-sponsored with media partner and radio network HBC, a television panel featuring speakers from around the globe, and a president's panel featuring heads of Latin labels. The Billboard Latin Music Awards were broadcast May 12 on the Telemundo network and featured such acts as Celine Dion and multiple winners Marc Anthony and Juan Gabriel.



During the opening-night Sony showcase at BillboardLive, Sony Discos chairman Oscar Lord (center) poses with, from left, performing artists Alejandro Montaner, Brenda K. Starr, Nayer, Jordi, and Angel Lopez.



Honoree Celine Dion also performed at the Billboard Latin Music Awards.



Pictured before the Billboard Latin Music Awards, from left, are Marc Anthony and HBO Latino brand development manager Lori Del Vecchio.



Pictured at the Jackie Gleason Theater prior to the Billboard Latin Music Awards, from left, are Heineken USA brand manager Marime Riancho, Telemundo COO Alan Sokol, recording artist Elvis Crespo—who performed at the post-awards party, Telemundo VP of programming Emilce Elgarresta, and Heineken USA associate brand manager Ana Villodres.



Pictured at the Billboard Latin Music Awards, from left, are *Billboard* VP of sales Irwin Kornfeld, BMI senior VP Del Bryant, BMI president/CEO Frances Preston, *Billboard* editor in chief Timothy White, *Billboard* Miami/Latin America bureau chief Leila Cobo, and *Billboard* associate publisher/international Gene Smith.



Jaci Velasquez performed at the Billboard Latin Music Awards, where she also won female pop album of the year.

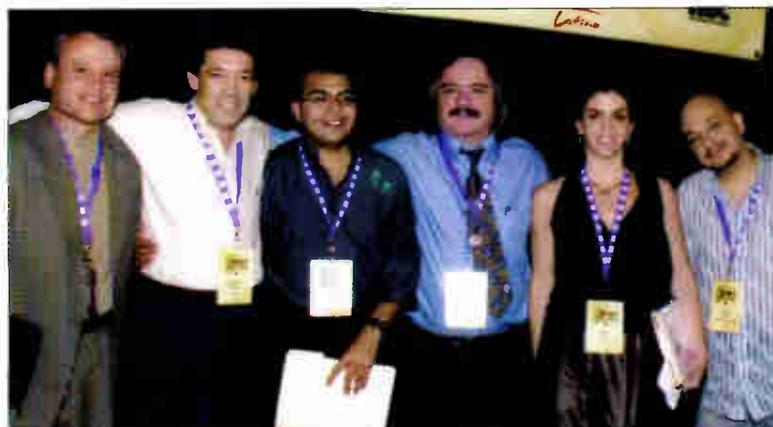
# BILLBOARD LATIN MUSIC CONFERENCE & AWARDS 2002



HBC radio network executives at the awards included, from left, CFO Jeffrey T. Hinson, senior VP Jack Hobbs, COO Gary Stone, Miami GM Claudia Puig, CEO Mac Tichenor, and VP Jorge Placencia.



The songwriters panel, sponsored by ASCAP, featured, from left, Omar Valenzuela, Kike Santander, Abraham Quintanilla, ASCAP VP of Latin music Alexandra Lioutikoff, Maximo Aguire, Alejandro Jaen, and Adolfo Valenzuela.



The regional Mexican programming panel included, from left, HBC's J.D. Gonzalez, Musimex president Gilberto Moreno, HBC's Arnulfo Ramirez, moderator Ramiro Burr of the *San Antonio Express News*, *Billboard's* Leila Cobo, and KBUE/KBUA Los Angeles PD Pepe Garza.



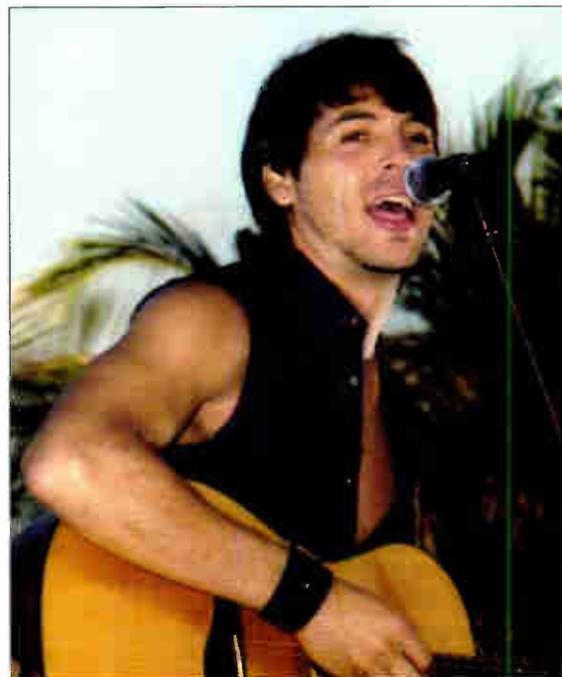
Pictured at the retail panel, from left, are moderator Gustavo Fernandez of Delanuca, Hansul Lazo of H.L. Distributors, Rosalie Bobe of CDnow, Madacy Latino VP Frederico Teran, Luis Silva of Freddie Records, Ritmo Latino president David Massry, Sony Discos VP of sales Jeff Young, and TransWorld Entertainment's Mark Woodard.



The landmark president's panel, which featured heads of U.S. Latin labels, included, from left, MuXXIc Latina managing director Marco Antonio Rubí, BMG US Latin managing director Adrian Posse, Warner Music Latina president George Zamora, Crescent Moon Records president Mauricio Abaroa, *Billboard* Miami/Latin America bureau chief and panel moderator Leila Cobo, Universal Music Latino president John Echevarria, EMI Latin president/CEO Jorge Pino, and Mock & Roll president Francisco Villanueva.



A conference highlight was Ricky Martin's one-on-one Q&A with *Billboard's* Leila Cobo, his first public interview in more than a year.



Maverick Musica recording artist Jorge Moreno performed with his band at the opening reception, which was sponsored by MTV Espanol, VH Uno, and Chambord.



BMI president/CEO Frances Preston presents producer/songwriter Emilio Estefan with the man of the year award during the Diabetes Research Institute's Hope & Harmony event at BillboardLive.



Pictured, from left, are Marc Anthony, Olga Tañón, and Luis Fonsi at the Billboard Latin Music Awards.



Rock band Los Rabanes, who recently released their new album, *Money Pa' Qué*, pose after their poolside performance with Crescent Moon Records president Mauricio Abaroa.

# Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	9	<b>QUITAME ESE HOMBRE</b> R PEREZ (J. L. PILOTO)	Pilar Montenegro UNIVISION	1
2	2	2	1	<b>Y TU TE VAS</b> R.L. TOLEDO (I.F.O.E. VITA)	Chayanne SONY DISCOS	2
3	6	16	4	<b>TU Y YO</b> ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	3
4	4	5	1	<b>ME HUELE A SOLEDAD</b> A. JAEN (R. PEREZ, R. LIVI)	MDO SONY DISCOS	4
5	9	10	1	<b>ENTRA EN MI VIDA</b> A. BAQUEIRO (L. GARCIA, N. SCHAJRI)	Sin Bandera SONY DISCOS	5
6	3	4	1	<b>SUERTE</b> S. MEBARAK, R., T. MITCHELL (S. MEBARAK, R., T. MITCHELL)	Shakira EPIC / SONY DISCOS	1
7	8	7	1	<b>EL PODER DE TUS MANOS</b> R. MUNOZ (L. PADILLA)	Intocable EMI LATIN	7
8	12	8	1	<b>NECESIDAD</b> REY-NERIO (ESTEFANO)	Alexandre Pires ARIOLA / BMG LATIN	5
9	14	14	1	<b>YO QUERIA</b> K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBE)	Cristian ARIOLA / BMG LATIN	6
10	10	12	1	<b>USTED SE ME LLEVO LA VIDA</b> REY-NERIO (ESTEFANO, O. POVEDA)	Alexandre Pires ARIOLA / BMG LATIN	5
11	7	6	1	<b>HAY OTRA EN TU LUGAR</b> R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero RCA / BMG LATIN	5
12	16	15	1	<b>DEL OTRO LADO DEL PORTON</b> R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
13	11	13	1	<b>POR ESE HOMBRE</b> E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS	11
14	5	3	1	<b>ESCAPAR</b> S. MORALES, E. IGLESIAS, L. MENDEZ (E. IGLESIAS, S. MORALES, K. DIOGUARDI, D. SIEGEL, C. GARCIA ALONSO)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	2
15	15	11	1	<b>MANANTIAL DE LLANTO</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	4
16	13	17	1	<b>FLOR SIN RETONO</b> C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa SONOLUX / SONY DISCOS	1
17	22	27	1	<b>SI TU TE VAS</b> G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	17
18	17	9	1	<b>QUISIERA PODER OLVIDARME DE TI</b> R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi UNIVERSAL LATINO	3
19	20	18	1	<b>LUNA NUEVA</b> E. ESTEFAN, JR., S. KIRYS (C. VIVES, M. MADERA)	Carlos Vives EMI LATIN	1
20	19	22	1	<b>QUE EL RITMO NO PARE</b> J. REYES (ESTEFANO, J. REYES)	Patricia Manterola ARIOLA / BMG LATIN	19
21	33	—	1	<b>A DIOS LE PIDO</b> G. SANTALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	21
22	21	28	1	<b>AL QUE ME SIGA</b> L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	21
23	31	24	1	<b>COMO PUDISTE</b> D. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	9
24	25	—	1	<b>YO PUEDO HACER</b> B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	24
25	39	40	1	<b>MUJER CON PANTALONES</b> E. ESTEFAN, JR., J. SOMEILLAN (E. ESTEFAN, JR., N. TOVAR)	Carlos Ponce EMI LATIN	25
26	18	25	1	<b>MI BOMBON</b> C. MERCHAN, CABAS (CABAS)	Cabas EMI LATIN	18
27	30	33	1	<b>JURO POR DIOS</b> A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	27
28	24	21	1	<b>TE QUIERO IGUAL QUE AYER</b> M. DE LEON (W. CASTILLO)	Monchy & Alexandra J&N / SONY DISCOS	21
29	28	34	1	<b>SI TU NO VUELVES</b> K. CAMPOS (FATO)	Alejandro Fernandez SONY DISCOS	27
30	27	32	1	<b>HASTA QUE VUELVAS CONMIGO</b> M. ANTHONY, J. A. GONZALEZ (G. MARCO, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	21
31	32	26	1	<b>SUFRIENDO A SOLAS</b> P. RIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	7
32	23	23	1	<b>COMO DECIRTE NO</b> L. ROMERO, F. DE VITA, A. "CUCU" PENA (I.F.O.E. VITA)	Franco De Vita UNIVERSAL LATINO	23
33	29	20	1	<b>APRENDIZ</b> H. GATICA (A. SANZ)	Alejandro Sanz WARNER LATINA	13
34	46	49	1	<b>LA NEGRA TIENE TUMBAO</b> S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz SONY DISCOS	32
35	43	35	1	<b>MAS ALTO QUE LAS AGUILAS</b> P. AGUILAR (J. SEBASTIAN)	Pepe Aguilar MUSART / BALBOA	24
36	41	38	1	<b>DEJATE QUERER</b> G. FELIX (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	25
37	35	39	1	<b>MITAD Y MITAD</b> J. M. ELIZONDO, M. A. ZAPATA (M. A. PEREZ)	Pesado WEAMEX / WARNER LATINA	35
38	37	43	1	<b>COMO DUELE</b> L. MIGUEL (A. MANZANERO)	Luis Miguel WARNER LATINA	1
39	42	45	1	<b>SOMOS MAS AMERICANOS</b> LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	39
40	NEW	1	1	<b>TE QUIERO MAS QUE AYER</b> L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	40
41	NEW ENTRY	2	1	<b>NUESTRO AMOR</b> F. J. BARRAZA (F. J. BARRAZA)	Pancho Barraza MUSART / BALBOA	41
42	NEW ENTRY	3	1	<b>NO SE VIVIR</b> E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	42
43	47	—	1	<b>AY AMOR</b> J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS)	Control EMI LATIN	43
44	NEW	1	1	<b>...QUE TE QUIERO</b> J. C. FERNANDEZ (RABITO)	Rabito FONOVISA	44
45	NEW	1	1	<b>TODOS TENEMOS UN AMOR</b> A. STIWEI (G. NOVELLIS, A. CIONCO)	La Mosca Tse Tse EMI LATIN	45
46	36	37	1	<b>PARA ESTAR A MANO</b> EL COYOTE Y SU BANDA TIERRA SANTA (J. M. ESPINOZA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	34
47	40	41	1	<b>AY! BUENO</b> 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
48	NEW	1	1	<b>ESCUCHA MI AMOR</b> A. LITCHTENBERGER, JR. (S. ROBLES)	Los Palominos FONOVISA	48
49	48	46	1	<b>QUE LEVANTE LA MANO</b> I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISA	46
50	50	—	1	<b>MAYONESA</b> A. CASA, E. BRITO, J. C. CASARES (A. CASA, E. BRITO, J. C. CASARES)	Chocolate MELODY / FONOVISA	42

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 94 stations (33 Latin Pop, 16 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2002. VNU Business Media, Inc. All rights reserved.

# LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	17	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	1	17	<b>QUE EL RITMO NO PARE</b> ARIOLA / BMG LATIN	PATRICIA MANTEROLA
2	22	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAF MONTENEGRO	2	22	<b>SI TU NO VUELVES</b> SONY DISCOS	ALEJANDRO FERNANDEZ
3	23	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	3	23	<b>APRENDIZ</b> WARNER LATINA	ALEJANDRO SANZ
4	24	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	4	24	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JUAN SEBASTIAN
5	25	<b>NECESIDAD</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES	5	25	<b>COMO DUELE</b> WARNER LATINA	LUIS MIGUEL
6	26	<b>SUERTE</b> EPIC / SONY DISCOS	SHAKIRA	6	26	<b>...QUE TE QUIERO</b> FONOVISA	RABITO
7	29	<b>YO QUERIA</b> ARIOLA / BMG LATIN	CRISTIAN	7	29	<b>TODOS TENEMOS UN AMOR</b> EMI LATIN	LA MOSCA TSE TSE
8	30	<b>USTED SE ME LLEVO LA VIDA</b> ARIOLA / BMG LATIN	ALEXANDRE PIRES	8	30	<b>A NEW DAY HAS COME</b> EMI LATIN	CELINE DION
9	31	<b>HAY OTRA EN TU LUGAR</b> ARIOLA / BMG LATIN	PABLO MONTERO	9	31	<b>MAYONESA</b> MELODY / FONOVISA	CHOCOLATE
10	32	<b>TU Y YO</b> EMI LATIN	THALIA	10	32	<b>MI BOMBON</b> EMI LATIN	CABAS
11	33	<b>ESCAPAR</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	11	33	<b>LLOVIENDO ESTRELLAS</b> ARIOLA / BMG LATIN	CRISTIAN
12	34	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO	12	34	<b>TE AVISO, TE ANUNCIO (TANGO)</b> EPIC / SONY DISCOS	SHAKIRA
13	35	<b>QUISIERA PODER OLVIDARME DE TI</b> UNIVERSAL LATINO	LUIS FONSI	13	35	<b>POR ESE HOMBRE</b> BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	SONY DISCOS
14	36	<b>FLOR SIN RETONO</b> SONOLUX / SONY DISCOS	CHARLIE ZAA	14	36	<b>DIME</b> UNIVISION	JAIME CAMIL
15	37	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL	15	37	<b>TE VINE A BUSCAR</b> NEW YORK / WARNER LATINA	YOLANDITA MONGE
16	38	<b>YO PUEDO HACER</b> WARNER LATINA	RICARDO MONTANER	16	38	<b>LA PLAYA</b> SONY DISCOS	LA OREJA DE VAN GOGH
17	39	<b>A DIOS LE PIDO</b> SURCO / UNIVERSAL LATINO	JUANES	17	39	<b>MAS ALTO QUE LAS AGUILAS</b> MUSART / BALBOA	PEPE AGUILAR
18	40	<b>MUJER CON PANTALONES</b> EMI LATIN	KARLOS PONCE	18	40	<b>TE DEJO MADRID</b> EPIC / SONY DISCOS	SHAKIRA
19	41	<b>COMO DECIRTE NO</b> UNIVERSAL LATINO	FRANCO DE VITA	19	41	<b>EVERYBODY</b> CRESCENT MOON / SONY DISCOS	LOS RABANES
20	42	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES	20	42	<b>Y VOLVERE</b> ARIOLA / BMG LATIN	JOSE LUIS RODRIGUEZ

# TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	<b>POR ESE HOMBRE</b> SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	1	37	<b>CUANDO FALTAS TU</b> J&N / SONY DISCOS	PUERTO RICAN POWER
2	16	<b>Y TU TE VAS</b> SONY DISCOS	CHAYANNE	2	16	<b>QUE EL RITMO NO PARE</b> ARIOLA / BMG LATIN	PATRICIA MANTEROLA
3	23	<b>HASTA QUE VUELVAS CONMIGO</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	3	17	<b>...QUE TE QUIERO</b> FONOVISA	RABITO
4	24	<b>TE QUIERO IGUAL QUE AYER</b> J&N / SONY DISCOS	MONCHY & ALEXANDRA	4	24	<b>TODOS TENEMOS UN AMOR</b> EMI LATIN	LA MOSCA TSE TSE
5	25	<b>LA AGARRO BAJANDO</b> SONY DISCOS	GILBERTO SANTA ROSA	5	25	<b>YO PUEDO HACER</b> WARNER LATINA	RICARDO MONTANER
6	26	<b>LA NEGRA TIENE TUMBAO</b> SONY DISCOS	CELIA CRUZ	6	26	<b>DICES QUE TE VAS</b> WEACARIBE / WARNER LATINA	CHARLIE CRUZ
7	27	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	7	27	<b>A DIOS LE PIDO</b> SURCO / UNIVERSAL LATINO	JUANES
8	28	<b>MI BOMBON</b> EMI LATIN	CABAS	8	28	<b>TU Y YO</b> EMI LATIN	THALIA
9	29	<b>AY! BUENO</b> LATINO / SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	9	29	<b>SI TU TE VAS</b> UNIVERSAL LATINO	PAULINA RUBIO
10	30	<b>VETE Y OILE</b> RCA	SERGIO VARGAS	10	30	<b>MAL ACOSTUMBRADO</b> LATINO / SONY DISCOS	FERNANDO VILLALONA
11	31	<b>ME HUELE A SOLEDAD</b> SONY DISCOS	MDO	11	31	<b>GRINGO MUERE O E OOLOR</b> LIBRES	EL GRINGO DE LA BACHATA
12	32	<b>POR TU PLACER</b> WEACARIBE / WARNER LATINA	FRANKIE NEGRON	12	32	<b>ESCAPAR</b> INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS
13	33	<b>ENTRA EN MI VIDA</b> SONY DISCOS	SIN BANDERA	13	33	<b>LUNA NUEVA</b> EMI LATIN	CARLOS VIVES
14	34	<b>CELOS</b> COLUMBIA / SONY DISCOS	MARC ANTHONY	14	34	<b>AL QUE ME SIGA</b> WARNER LATINA	LUIS MIGUEL
15	35	<b>MIL ROSAS</b> RMM / UNIVERSAL LATINO	MICHAEL STUART	15	35	<b>FLOR SIN RETONO</b> SONOLUX / SONY DISCOS	CHARLIE ZAA
16	36	<b>PENA DE AMOR</b> J&N / SONY DISCOS	PUERTO RICAN POWER	16	36	<b>HOMBRE</b> WEA ROCK / WARNER LATINA	LALEY
17	37	<b>MI PRINCESA</b> RMM / UNIVERSAL LATINO	MICHAEL STUART	17	37	<b>EVERYBODY</b> CRESCENT MOON / SONY DISCOS	LOS RABANES
18	38	<b>ENAMORAR</b> PRESTIGIO / SONY DISCOS	RAFY BURGOS "EL CUPHO"	18	38	<b>AQUI CONMIGO</b> SONY DISCOS	ANDY ANDY
19	39	<b>ME TIENE LOCO</b> J&N / SONY DISCOS	PUERTO RICAN POWER	19	39	<b>TE DEJO MADRID</b> EPIC / SONY DISCOS	SHAKIRA
20	40	<b>A NEW DAY HAS COME</b> EPIC	CELINE DION	20	40	<b>TREPANDO PAREDES</b> LATINUM	WILLY CHIRINO

# REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	21	<b>QUITAME ESE HOMBRE</b> UNIVISION	PILAR MONTENEGRO	1	20	<b>CADA DIA MAS</b> CINTAS ACUARIO / SONY DISCOS	LOS CANELOS DE DURANGO
2	22	<b>EL PODER DE TUS MANOS</b> EMI LATIN	INTOCABLE	2	17	<b>QUE LEVANTE LA MANO</b> FONOVISA	LOS ANGELES DE CHARLY
3	23	<b>DEL OTRO LADO DEL PORTON</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	3	34	<b>POR EL AMOR A MI MAORE</b> DISA	LOS ANGELES AZULES
4	24	<b>NO ME CONOCES AUN</b> DISA	PALOMO	4	29	<b>NOS FALTO</b> DISA	PALOMO
5	25	<b>COMO PUDISTE</b> FONOVISA	BANDA EL RECODO	5	15	<b>TE QUEDO GRANDE LA YEGUA</b> UNIVERSAL LATINO	ALICIA VILLARREAL
6	26	<b>JURO POR DIOS</b> LA SIERRA	BANDA TIERRA BLANCA	6	26	<b>TE REGALO LA LLUVIA</b> FONOVISA	ANA BARBARA
7	27	<b>ESTAS QUE TE PELAS</b> EMI LATIN	INTOCABLE	7	28	<b>EL CARA DE CHANGO</b> FONOVISA	LOS ORIGINALES DE SAN JUAN
8	28	<b>SUFRIENDO A SOLAS</b> SONY DISCOS	LUPILLO RIVERA	8	26	<b>DE QUE SIRVIO</b> UNIVISION	IMAN
9	29	<b>MITAD Y MITAD</b> WEAMEX / WARNER LATINA	PESADO	9	14	<b>QUE EL CUCUY NO PARE</b> ARIOLA / BMG LATIN	PATRICIA MANTEROLA
10	30	<b>DEJATE QUERER</b> UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	10	19	<b>LUJUE</b> FONOVISA	LOS HURACANES DEL NORTE
11	31	<b>MANANTIAL DE LLANTO</b> MUSART / BALBOA	JOAN SEBASTIAN	11	30	<b>DESDE QUE NO ESTAS AQUI</b> EMI LATIN	A. B. QUINLAN Y LOS KUMBIA KINGS
12	32	<b>SOMOS MAS AMERICANOS</b> DISA	LOS TIGRES DEL NORTE	12	35	<b>TRAGOS AMARGOS</b> FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
13	33	<b>TE QUIERO MAS QUE AYER</b> DISA	ARACELY ARAMBULA CON PALOMO	13	33	<b>AQUEL AMOR</b> FONOVISA	POLO URIAS Y SU MAQUINA NORTENA
14	34	<b>EN LA MISMA CAMA</b> DISA	LIBERACION	14	27	<b>NO ME MORIRE</b> DISCOS CISEN	ROGELIO MARTINEZ
15	35	<b>TU Y YO</b> EMI LATIN	THALIA	15	31	<b>PEQUENA AMANTE</b> DISA	EL PODER DEL NORTE
16	36	<b>PARA ESTAR A MANO</b> EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	16	26	<b>YA ESTOY AQUI</b> SONY DISCOS	EDGAR AGUILAR "EL NARQUILLO"
17	37	<b>NUESTRO AMOR</b> MUSART / BALBOA	PANCHO BARRAZA	17	40	<b>EL CAPADO</b> RCA / BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO
18	38	<b>NO SE VIVIR</b> UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	18	—	<b>MENTIRAS</b> FONOVISA	AROMA
19	39	<b>AY AMOR</b> EMI LATIN	CONTROL	19	—	<b>AHORA QUE HAGO SIN TI</b> FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ
20	40	<b>ESCUCHA MI AMOR</b> FONOVISA	LOS PALOMINOS	20	—		

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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
				<b>NUMBER 1</b>									
1	2	2	1	<b>CHAYANNE</b> SONY DISCOS 84667 (10.98 EQ/16.98) #	2 Weeks At Number 1 <b>Grandes Exitos</b>	1	49	36	23	1	<b>CARLOS PONCE</b> EMI LATIN 32424 (10.98/16.98)	Ponce	23
2	4	4	6	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84282 (10.98 EQ/15.98) #	<b>Historia De Un Idolito Vol. 2</b>	2	50	38	61	3	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> LIDERES 950219 (7.98/13.98)	Y Sigue La Parranda Con Norteno Y Banda	38
3	1	1	5	<b>INTOCABLE</b> EMI LATIN 37745 (9.98/15.98) #	<b>Suenos</b>	1	52	48	53	8	<b>CHUY VEGA</b> UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
4	7	8	21	<b>MARC ANTHONY</b> COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	<b>Libre</b>	1	53	49	45	11	<b>LUPILLO RIVERA</b> SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheatre, Vol. 2	8
5				<b>HOT SHOT DEBUT</b>									
5				<b>LOS TEMERARIOS</b> DISA 7024 (8.98/13.98)	<b>Historia Musical</b>	5	54	46	38	44	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1
6				<b>GREATEST GAINER</b>									
6	11	12	4	<b>VARIOUS ARTISTS</b> DISA 727023 (13.98 CD)	<b>Serenata A Mi Madre</b>	6	56	51	58	21	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
7	8	10	11	<b>PILAR MONTENEGRO</b> UNIVISION 310026 (9.98/13.98) #	<b>Desahogo</b>	7	57	74	69	33	<b>ALEJANDRO FERNANDEZ</b> Δ SONY DISCOS 84637 (10.98 EQ/16.98) #	Origenes	2
8	3	3	3	<b>LOS RAZOS DE SACRAMENTO Y REYNALDO</b> RCA 93084/BMG LATIN (7.98/11.98) #	<b>Corazon De Perico</b>	3	58	65	59	43	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> Δ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
9	5	6	14	<b>VARIOUS ARTISTS</b> DISA 727015 (8.98/13.98)	<b>Las 30 Cumbias Mas Pegadas</b>	1	59	54	49	44	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
10	12	16	21	<b>CHARLIE ZAA</b> Δ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	<b>De Un Solo Sentimiento</b>	3	60	63	68	39	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) #	Uniando Fronteras	1
11	6	5	4	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1845 (8.98/14.98) #	<b>El Numero 100</b>	5	61	56	46	34	<b>LOS TIGRILLOS</b> WEA/MCA 44731/WARNER LATINA (8.98/13.98)	Bailame	23
12	9	7	21	<b>ALEXANDRE PIRES</b> Δ ARIOLA 87883/BMG LATIN (14.98 CD)	<b>Alexandre Pires</b>	3	62	64	73	40	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
13	10	9	4	<b>LOS ANGELES AZULES</b> DISA 727022 (9.98/13.98) #	<b>Alas Al Mundo</b>	6	63	55	62	42	<b>LOS ORIGINALES DE SAN JUAN</b> ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9
14	13	15	4	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> ● EMI LATIN 29745 (9.98/14.98)	<b>Shhh!</b>	1	64	68	75	3	<b>CELIA CRUZ</b> SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	64
15	14	11	21	<b>ALEJANDRO SANZ</b> Δ WARNER LATINA 41541 (10.98/17.98) #	<b>MTV Unplugged</b>	1	65				<b>VARIOUS ARTISTS</b> FONOVISA 6198 (8.98/12.98)	Los No. 1	65
16	23	28	37	<b>JOAN SEBASTIAN</b> Δ MUSART 2524/BALBOA (7.98/13.98) #	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	1	66	52	51	13	<b>PESADO</b> ○ WEA/MCA 43774/WARNER LATINA (13.98 CD)	Pesado Presente Futuro	13
17	15	13	5	<b>VARIOUS ARTISTS</b> UNIVISION 310051 (9.98/13.98)	<b>20 Inmortales Pegaditas</b>	10	67				<b>VARIOUS ARTISTS</b> FONOVISA 6218 (8.98/12.98)	Si Se Puede	67
18	21	21	77	<b>VICENTE FERNANDEZ</b> Δ <sup>2</sup> SONY DISCOS 84185 (10.98 EQ/16.98) #	<b>Historia De Un Idolito Vol. 1</b>	1	68	72	66	38	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98) #	Te Voy A Enamorar	1
19	20	14	4	<b>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</b> MUSART 2548/BALBOA (7.98/13.98)	<b>Los Grandes</b>	14	69	61	26	4	<b>MDO</b> SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	26
20	18	22	18	<b>PAULINA RUBIO</b> ● UNIVERSAL LATINO 543319 (10.98/16.98) #	<b>Paulina</b>	1	70	70	—	—	<b>PANCHO BARRAZA</b> MUSART 20487/BALBOA (8.98/12.98)	Hombre Enamorado	56
21	24	24	21	<b>LUIS MIGUEL</b> Δ <sup>2</sup> WARNER LATINA 41572 (11.98/17.98)	<b>Mis Romances</b>	2	71	59	—	—	<b>LOS CAMINANTES</b> SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46
22	22	17	9	<b>LUIS FONSI</b> ○ UNIVERSAL LATINO 017020 (10.98/16.98) #	<b>Amor Secreto</b>	1	72				<b>CRISTIAN</b> Δ ARIOLA 85324/BMG LATIN (10.98/15.98) #	Azul	2
23	16	18	25	<b>ALICIA VILLARREAL</b> Δ UNIVERSAL LATINO 014824 (8.98/13.98) #	<b>Soy Lo Prohibido</b>	3	73	58	55	10	<b>PATRICIA MANTEROLA</b> ARIOLA 91638/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
24	19	—	7	<b>LUPILLO RIVERA &amp; JUAN RIVERA</b> CINTAS ACUARIO 84906/SONY DISCOS (6.98 EQ/12.98)	<b>Los Hermanos Mas Buscados</b>	19	74	73	63	29	<b>VARIOUS ARTISTS</b> J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
25	60	67	14	<b>PACESETTER</b>									
25	60	67	14	<b>JOAN SEBASTIAN</b> MUSART 12639/BALBOA (9.98/17.98) #	<b>Lo Dijo El Corazon</b>	7	75	62	65	14	<b>LUPILLO RIVERA</b> ○ SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheatre, Vol. 1	17

26	17	19	14	<b>LOS TUCANES DE TIJUANA</b> ○ UNIVERSAL LATINO 017043 (8.98/13.98) #	<b>Las Romanticas De Los Tucanes De Tijuana</b>	2
27	30	25	7	<b>SIN BANDERA</b> SONY DISCOS 84806 (16.98 EQ CD)	<b>Sin Bandera</b>	25
28	47	50	3	<b>ROCIO DURCAL</b> LIDERES 950382 (13.98 CD)	<b>Todo Exitos De Rocio Durcal</b>	28
29	39	31	12	<b>PABLO MONTERO</b> RCA 91967/BMG LATIN (7.98/13.98)	<b>Pidemelo Todo</b>	17
30	25	29	10	<b>LAURA PAUSINI</b> ○ WARNER LATINA 41070 (10.98/16.98)	<b>Lo Mejor De Laura Pausini-Volvere Junto A Ti</b>	9
31	27	27	4	<b>LOS TERRICOLAS</b> DISA 728993 (12.98/17.98)	<b>En Concierto</b>	27
32	45	40	47	<b>CARLOS VIVES</b> EMI LATIN 35556 (9.98/15.98) #	<b>Dejame Entrar</b>	1
33	33	33	10	<b>MONCHY &amp; ALEXANDRA</b> J&N 84839/SONY DISCOS (8.98 EQ/13.98) #	<b>Confesiones</b>	8
34	32	44	25	<b>LUPILLO RIVERA</b> Δ SONY DISCOS 84648 (15.98 EQ CD)	<b>Sufriendo A Solas</b>	3
35	26	20	7	<b>CONTROL</b> EMI LATIN 36731 (9.98/13.98)	<b>Todo Bajo Control</b>	10
36	43	37	4	<b>VARIOUS ARTISTS</b> WARNER LATINA 45276 (16.98 CD)	<b>Billboard Latin Music Awards 2002</b>	36
37	29	42	15	<b>MELODY</b> SONY DISCOS 84669 (9.98 EQ/13.98)	<b>De Pata Negra</b>	29
38	31	32	40	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) #	<b>Historia Musical</b>	2
39	41	43	7	<b>BRENDA K. STARR</b> SONY DISCOS 84719 (6.98 EQ/14.98)	<b>Temptation</b>	28
40	28	34	10	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98) #	<b>Baladas Rancheras</b>	3
41	34	35	23	<b>EL PODER DEL NORTE</b> DISA 727016 (8.98/13.98) #	<b>El Autentico Y Unico En Vivo</b>	7
42	57	48	3	<b>FRANCO DE VITA</b> UNIVERSAL LATINO 016772 (16.98 CD)	<b>Segundas Partes Tambien Son Buenas</b>	29
43	40	39	43	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	<b>Greatest Hits</b>	39
44	44	41	45	<b>PALOMO</b> DISA 72032 (6.98/10.98) #	<b>Fuerza Musical</b>	9
45	37	47	17	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 34432 (12.98 CD)	<b>20 Exitos</b>	37
46	35	30	14	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 84202 (8.98/12.98)	<b>Los Mejores Exitos</b>	30
47	53	56	46	<b>LUPILLO RIVERA</b> ● SONY DISCOS 84276 (8.98 EQ/13.98) #	<b>Despreciado</b>	1
48	42	36	19	<b>LALEY</b> ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	<b>MTV Unplugged</b>	13

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
2 PILAR MONTENEGRO DESAHOGO (UNIVISION)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 INTOCABLE SUENOS (EMI LATIN)
3 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	3 LOS TEMERARIOS HISTORIA MUSICAL (DISA)
4 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	4 BRENDA K. STARR TEMPTATION (SONY DISCOS)	4 VARIOUS ARTISTS SERENATA A MI MADRE (DISA)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	5 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	5 LOS RAZOS DE SACRAMENTO Y REYNALDO CORAZON DE PERICO (RCA/BMG LATIN)
6 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	6 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	6 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	7 RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO 100 (FREDDIE)
8 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	8 COMPAY SEGUNDO DUETS (WARNER LATINA)	8 LOS ANGELES AZULES ALAS AL MUNDO (DISA)
9 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
10 SIN BANDERA SIN BANDERA (SONY DISCOS)	10 MICHAEL STUART MICHAEL STUART (RMM/UNIVERSAL LATINO)	10 VARIOUS ARTISTS 20 INMORTALES PEGADITAS (UNIVISION)
11 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	11 OLGA TANON YO POR TI (WARNER LATINA)	11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 PABLO MONTERO PIDMELO TODO (RCA/BMG LATIN)	12 VARIOUS ARTISTS BACHATA PREMIUM 2002 (J&N/SONY DISCOS)	12 JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA)
13 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)	13 TITO ROJAS QUIERO LLEGAR A CASA (M.P.)	13 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
14 LOS TERRICOLAS EN CONCIERTO (DISA)	14 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDERES)	14 LUPILLO RIVERA & JUAN RIVERA LOS HERMANOS MAS BUSCADOS (CINTAS ACUARIO/SONY DISCOS)
15 VARIOUS ARTISTS BILLBOARD LATIN MUSIC AWARDS 2002 (WARNER LATINA)	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 SALSA HITS (J&N/SONY DISCOS)	16 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
17 FRANCO DE VITA SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)	17 FULANITO AMERICANIZADO (CUTTING)	17 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
18 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	18 VARIOUS ARTISTS MIERENGUE HITS (J&N/SONY DISCOS)	18 CONTROL TODO BAJO CONTROL (EMI LATIN)
19 CARLOS PONCE PONCE (EMI LATIN)	19 JUAN LUIS GUERRA 400 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	19 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
20 SUSANA BACA ESPIRITU VIVO (LUAKA BOP/VIRGIN)	20 VARIOUS ARTISTS POPE EN ESPANOL, LO MAS CALIENTE DE LA MUSICA TROPICAL (WARNER LATINA)	20 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)

● 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. Far 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 (Gold). ◆ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

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# RIAA Latin Certifications For April

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

## MULTI-PLATINUM ALBUMS

**Ottmar Liebert**, *Nouveau Flamenco*, Higher Octave, 1.4 million.  
**Paulina Rubio**, *Paulina*, Universal Music Latino, 800,000.  
**Ottmar Liebert**, *Borrasca*, Higher Octave, 400,000.

## PLATINUM ALBUMS (200,000 units)

**Ricardo Montaner**, *Suenos Repetido*, Warner Music Latina, his first.  
**Charlie Zaa**, *De un Solo Sentimiento*, Sony Discos, his second.

**Gilberto Santa Rosa**, *En Vivo Desde el Carnegie Hall*, Sony Discos, his fourth.

**Gilberto Santa Rosa**, *Nace Aqui*, Sony Discos, his fifth.  
**Gilberto Santa Rosa**, *Perspectiva*, Sony Discos, his sixth.  
**Ottmar Liebert**, *Nouveau Flamenco*, Higher Octave, his seventh.  
**Ottmar Liebert**, *Borrasca*, Higher Octave, his eighth.  
**Ottmar Liebert**, *Poets & Angels*, Higher Octave, his ninth.

**GOLD ALBUMS (100,000 units)**  
 Various artists, *No. 1: Un Año de Exitos*, Warner Music Latina.

**Ricardo Montaner**, *Es Asi*, Warner Music Latina, his third.

**Gilberto Santa Rosa**, *De Corazon*, Sony Discos, his 10th.  
**Gilberto Santa Rosa**, *Escencia*, Sony Discos, his 11th.  
**Gilberto Santa Rosa**, *En Vivo Desde el Carnegie Hall*, Sony Discos, his 12th.  
**Gilberto Santa Rosa**, *De Cara al Viento*, Sony Discos, his 13th.  
**Gilberto Santa Rosa**, *Nace Aqui*, Sony Discos, his 14th.  
**Gilberto Santa Rosa**, *A Dos Tiempos de un Tiempo*, Sony Discos, his 15th.  
**Gilberto Santa Rosa**, *Perspectiva*, Sony Discos, his 16th.  
**Gilberto Santa Rosa**, *Punto de Vista*, Sony Discos, his 17th.  
**Chayanne**, *Grandes Exitos*, Sony Discos, his second.  
**Lupillo Rivera**, *Sold Out at the Universal Amphitheatre, Vol. 1*, Sony Discos, his sixth.  
**Lupillo Rivera**, *Sold Out at the Universal Amphitheatre, Vol. 2*, Sony Discos, his seventh.  
**Ottmar Liebert**, *Nouveau Flamenco*, Higher Octave, his 11th.  
**Ottmar Liebert**, *Borrasca*, Higher Octave, his 12th.  
**Ottmar Liebert**, *Poets & Angels*, Higher Octave, his 13th.  
**Ottmar Liebert**, *Nouveau Flamenco: 1990-2000 Tenth Anniversary*, Higher Octave, his 14th.



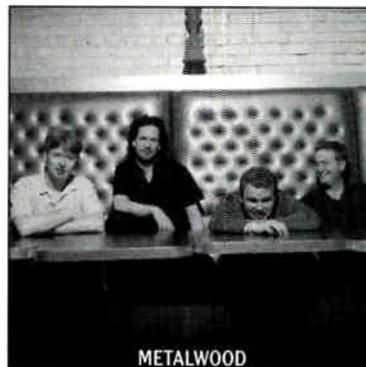
**Completely Legitimate.** After a lengthy stint with BMG, tropical Dominican band Ilegales—known for its blend of merengue and rap—has signed a long-term contract with EMI Latin. Pictured, from left, are EMI Latin A&R director Iosvany Castillo, Ilegales founder Vladimir Dotel, and EMI Latin president/CEO Jorge Pino.

# Jazz Notes™



by Steven Graybow

**CAN-AM:** Only within the far-reaching boundaries of jazz could the members of a working ensemble live in different geographic locations, converge at a recording studio, and lay down tracks for an entire album in less than two days. Such is the case with **Metalwood**, the Canadian/American aggregate whose fourth date, *The Recline* (Telarc), gets its U.S. release May 28.



METALWOOD

While the members of Metalwood live miles away from one another—fretless bassist **Chris Tarry** and trumpeter/keyboard player **Brad Turner** in Vancouver, saxophonist **Mike Murley** in Toronto, and drummer **Ian Froman** in New York—Tarry says that distance gives the band an inherent spontaneity. “It works very well for keeping things fresh,” Tarry says. “We all come from strong jazz backgrounds, so we are used to playing without much rehearsal. Mostly, we communicate over the Internet, sending each other MP3s of our ideas. When we get together in the studio, we read over the charts and just go for it.”

That adventurousness is heard prominently on *The Recline*, which owes as much to the thoughtful compositions of fusion pioneers **Weather Report** and to traditional quartet improvisations as it does the groove-rock sensibility of the current jam-band scene. “We look at ourselves as an acoustic jazz ensemble that uses electric instrumentation,” Tarry says. “Our compositions have heads, solo sections, and prominent improvisations. The jam-band scene is more about vamping on a groove and seeing where you can go for 20 minutes, while we are more about traditional jazz structures.”

Formed in 1996, after a series of chance meetings brought the four musicians together, Metalwood rehearsed just once before its inaugural gig and headed into a recording studio the next day to record what would become the group’s eponymous debut. Although the band records for Verve’s Canadian subsidiary, *The Recline* (released in Canada nearly a year ago) is licensed for the U.S. on Telarc. It is the act’s first domestic release.

*The Recline* marks the first time that Metalwood (which took its moniker from a golf club) has been joined in the studio by guest musicians: Guitarist **John Scofield** plays on four tracks, percussionist **Mino Cinelu** on four, and **DJ Logic** spins on two. (The album’s third track, “Bumpus,” features all three.) This, by necessity, altered the band’s approach to recording. “Our other albums featured more improvisation,” Tarry says, explaining that *The Recline* is the first Metalwood release not to boast any spontaneously generated material. “Since we were having guests, we wanted to be certain to have enough strong material, so we had so much material composed that there was no need to jam in the studio to come up with more ideas.”

In Canada, Metalwood performs at venues that hold up to 500 patrons, according to Tarry. To date, it has yet to perform in the U.S., a situation that will be rectified with dates in New York, Boston, and Rochester, N.Y., in June; additional U.S. dates are tentatively scheduled for August. Despite this, Tarry says that the band has quietly cultivated a following in the States. “There has been word of us trickling down from Canada over the last year or so. This is a classic Canadian situation—we’ve been around forever putting out records, and all of a sudden people hear about you outside of Canada and you become the hot, new overnight sensation.”

**NOTEWORTHY:** ECM initiates the rarum series May 21, with anthologies from **Keith Jarrett**, **Jan Garbarek**, **Chick Corea**, **Gary Burton**, **Bill Frisell**, the **Art Ensemble of Chicago**, **Terje Rypdal**, and **Bobo Stenson**. Each of the featured artists personally selected tracks from their recorded output for the label and oversaw the sequencing of the music, which was then (for the first time in ECM’s history) remastered utilizing 96 khz/24-bit technology. Each CD digipack includes the musician’s own liner notes, and most include private archival photos. August will see the release of an additional 10 rarum anthologies from a group of artists that includes **Pat Metheny**, **Dave Holland**, and **Carla Bley**, with sets by **Charles Lloyd**, **John Abercrombie**, and more scheduled for 2003.

**Lincoln Center Jazz Orchestra** trumpeter **Marcus Printup**’s *The New Boogaloo*, his first date for the Nagel-Heyer label, was released to large retail accounts April 11; the Allegro-distributed disc will continue to reach smaller stores through the end of this month.

Contemporary jazz ensemble **Down to the Bone** releases *Crazy Vibes & Things*, its debut for GRP/Verve, May 21.

# BET GOSPEL is on the way



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## Studio Monitor™

by Christopher Walsh



**BIRTH AND REBIRTH:** With help from the recent Tribeca Film Festival (see story, page 59) and such upcoming summer events as live concerts, lower Manhattan is beginning to recapture the activity and intensity of its former self, despite the colossal drain of jobs and capital resulting from the Sept. 11 terrorist attacks.



KING

A short distance from Ground Zero, activity at one of New York's larger and hipper recording facilities—Chung King Studios—is likewise heating up, as owner **John King** announced April 24 the launch of Chung King Records, a long-held objective.

From the time of its origins—in previous downtown locations and as King's Secret Society label—Chung King Studios built a lasting reputation for recording seminal rap records by such artists as **LL Cool J**, **Beastie Boys**, **Run-D.M.C.**, and **Heavy D & the Boyz**. In the mid-1990s, Chung King Studios moved to its present location at 170 Varick St., ultimately expanding to five studios. More recently, King acquired the former Skyline Studios in midtown Manhattan.

At present, King is in the midst of selling some of the Varick Street rooms and redirecting time and resources to Chung King Records. "We've created a brand name," King says, "a very good brand name, over the years. I've seen the whole thing go round, I watched the birth of a new type of music. All my rapper guys are wonderful—the only problem is, it's not the only form of music there is. I want to run a label the way they did in the '60s: You bring your stuff in, I tell you how to fix it up, I apply a junior producer to get it going if you're a new artist. If you know what you're doing, if you've got your stuff together, we can sign deals.

"You always need to listen to music," King continues, "but humans can't listen to the *same* music. Music is living; it must change, it must grow. It didn't, for the longest time, and [major labels] didn't develop any new strands of music. I think there's lots of creativity in pop music, I just think the record companies are not signing it. This is a chance for new music to exist."

Currently, King has forged production agreements with five artists. "We sign a production deal and then sign them to the label if it works out," he explains. "The label will also sell to other labels. We're a production label: If someone wants to sign it to Sony or Universal, that's fine. But we don't have to put it out with them—we could put it out with a distributor or even multiple distributors, depending on how the deal was worked."

King plans to maintain three fully equipped and amortized recording studios for the label's projects, all of which will feature dedicated Pro Tools workstations, as well as additional software-based recording workstations and traditional hardware. Commercial work will continue, to supplement income and subsidize Chung King Records projects. King also plans to add 48 tracks of Pro Tools to the Skyline location. Finally, given the clear ubiquity of Pro Tools, he plans to offer training for the digital audio workstation environment.

These modern tools of the trade exist, in the case of Chung King Records, to support a business model of an earlier time. "Who wants to be involved in the record business," King asks, "unless you can make records and do the thing you originally set out to do? All the good engineers I know quit the music business in the last five months and went into something else. I happen to be a record man, and I'm going to stay in it because that's what I do. And there's a lot of room for music in this world."

"[Major labels] have spent billions of dollars to make millions of dollars," King adds. "The only problem is, stockholders notice these things, they notice that you lost \$50 million! Let's say I break it down to a simpler component and actually have a profit. And that's it: To be a record company, to make interesting music."

# Artists Mix Work And Play At GeeJam Studios In Jamaica

BY CHRISTOPHER WALSH

**NEW YORK**—Like the collision of cultures that so defines Jamaica, Gee Street Records founder Jon Baker's new ventures offer an exciting blend of diverse talent and style. With the April 30 release in France of the eponymous debut from Adelante (Forward Recordings)—an appealing blend of rhythms and musical sensibilities—Baker, executive producer of the project, returns to the international scene. Though his Forward label operates from offices in New York, London, and Paris, it is GeeJam Studios, located in the beautiful hideaway of Jamaica's Port Antonio, that serves as the creative hub of Baker's current endeavors.

Baker founded Gee Street in 1986 in London after spending several years in New York, where he had developed a passion for the emerging hip-hop culture. He returned to New York in 1990, when Island purchased 50% of the label, and Gee Street scored its first No. 1 a year later, with P.M. Dawn's "Set Adrift on Memory Bliss" (from the stylistically disparate *Of the Heart, of the Soul and of the Cross*). More successful releases, including the Stereo MC's *Connected*, followed. The relationship between Gee Street and Island ultimately faltered, though, and in 1996 Baker established a joint ven-

ture with Richard Branson and the V2 label, allowing Gee Street to proceed as a stand-alone entity.

During the past decade, Baker also strengthened his ties to Jamaica, from which Bob Marley's "One Love" spirit continues to emanate. As GeeJam Studios' reputation grows, the



BAKER

cozy, private, residential facility is attracting artists from around the world, including No Doubt, Gorillaz, Sly & Robbie, and India.Arie, along with the aforementioned Adelante, which features Marley's son, Kymani.

"From an economic standpoint," Baker explains, "the label and studio enhance each other. We have some dance projects coming and a solo album by Alberto [D'Ascola, of Ade-

lante]. Forward is world-music-oriented but with a crossover edge."

GeeJam is a Pro Tools-based studio, engineer/programmer Tkae Mendez explains. "We have a full-blown MIXplus system with ProControl," he says, "and tons of plug-ins. There's an Otari [MTR 90] 2-inch, a tried and trusted Jamaican favorite, but we rarely use it nowadays. Particularly in Jamaica, they keep tracking until they get it right when they do it on 2-inch. When producers realize they can bypass that, get one performance down, and then move things as they prefer, almost 100% of them convert [to Pro Tools]."

Construction of a second control room is in progress, Mendez adds. "The main room is probably going to be a [Pro Tools] HD room, and downstairs is going to be a MIXplus room—we're going to swap the systems that are there now, but the whole studio will be linked."

With 3½ acres of lush, exotic surroundings—rivers, waterfalls, beaches, and coves—and the area's history of such glamorous devotees as Errol Flynn, J.P. Morgan, and Ginger Rogers, it might seem difficult to complete any recordings. *Gorillaz* and No Doubt's *Rock Steady*, however, belie such a notion. "Our motto," Baker says, "is 'Work and play, seriously.'"

MAY 25  
2002

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (MAY 18, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	TOP 40 TRACKS
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IOJMG)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IOJMG)	MY LIST Toby Keith/ J. Stroud, T. Keith (DreamWorks)	SEEIN' REO Unwritten Law/ Miguel, Unwritten Law (Interscope)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IOJMG)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	CRACKHOUSE (New York) Milwaukee Buck	OCEAN WAY (Nashville, TN) Julian King	TOTAL ACCESS (Redondo Beach, CA) Eddie Ashworth	CRACKHOUSE (New York) Milwaukee Buck
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Custom Ocean Way Neve 8078	Amek 2520	Roland 770
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Ampex ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer OURO	RIGHT TRACK (New York) Supa Engineer OURO	LOUO (Nashville, TN) Julian King	CACTUS (Hollywood, CA) David J. Holman	RIGHT TRACK (New York) Supa Engineer OURO
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	Custom Console	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Oenny Purcell	BERNIE GRUNOMAN (Hollywood, CA) Brian Gardner	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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## The BMI Pop Awards: The Full Winners List

The 50th annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 14 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 10).

"All for You," Janet Jackson, Black Ice Publishing.

"All or Nothing," Wayne Hector, Steve Mac, Irving Music, Songs of Windswept Pacific.

"Amazed," Marv Green, Chris Lindsey, Aimee Mayo, Careers-BMG Music Publishing, Golden Wheat Music, Silverkiss Music, Songs of Nashville DreamWorks, Warner-Tamerlane Publishing.

"Angel," Ahmet Ertegun, Chip Taylor, EMI-Blackwood Music.

"Be Like That," Brad Arnold, Chris Henderson, Escatawpa Songs, Songs of Universal.

"Big Pimpin'," Jay-Z, EMI-Blackwood Music, Lil Lu Lu Publishing.

"Breakdown," Hugo Ferreira, Cherryworks Music, Eight Inches Plus Publishing, Warner-Tamerlane Publishing.

"Breathe," Stephanie Bentley, Hopechest Music, Universal-Songs of PolyGram International.

"Breathless," Andrea Corr, Caroline Corr, James Corr, Sharon Corr, Beacon Communications Music, Universal-Songs of PolyGram International.

"Butterfly," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moebetoblame Music.

"Californication," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moebetoblame Music.

"Change Your Mind," Jeff Beres, Ken Block, Andrew Copeland, Ryan Newell, Mark Trojanowski, Crooked Chimney Music, Songs of Universal.

"Come On Over Baby (All I Want Is You)," ChakDaddy, Eric Dawkins, Shelly Peiken, Celebrity Status Entertainment, E.D. Duz-It Music, Peermusic, Shellayla Songs.

"Crazy for This Girl," Jeff Cohen, Jaron Lowenstein, As You Wish Music, EMI-Blackwood Music, Tzitzis What We Do Music.

"Doesn't Really Matter," Janet Jackson, Black Ice Publishing.

"Don't Tell Me," Mirwais Ahmadzai, Warner-Tamerlane Publishing.

"Drops of Jupiter (Tell Me)," Scott Underwood, EMI-Blackwood Music, Wunderwood Music.

"Duck and Run," Brad Arnold,

Todd Harrell, Chris Henderson, Matt Roberts, Escatawpa Songs, Songs of Universal.

"Follow Me," Uncle Kracker, Gaje Music, Warner-Tamerlane Publishing.

"Gotta Tell You," Samantha Mumba, Warner-Tamerlane Publishing.

"Hanging by a Moment," Jason Wade, G-Chills Music, Songs of DreamWorks.

"He Loves U Not," Pamela Sheyne, Warner-Tamerlane Publishing.

"Hemorrhage (In My Hands)," Carl Bell, Pener Pig Publishing, Universal-Songs of PolyGram International.

"Here's to the Night," Max Collins, Tony Fagenson, Jon Siebels, Fake and Jaded Music, Less Than Zero Music, Southfield Road Music.

"Hit 'Em Up Style (Oops!)," Dallas Austin, Cytron Music, EMI-Blackwood Music.

"I Hope You Dance," Tia Sillers, Choice Is Tragic Music, Ensign Music.

"Love Don't Cost a Thing," Amille Danielle Harris, Greg Lawson, Connotation Music, Reach Global Songs, Warner-Tamerlane Publishing.

"Most Girls," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs.

"Music," Mirwais Ahmadzai, Warner-Tamerlane Publishing.

"No More (Baby I'ma Do Right)," Cam'ron, Killa Cam Music, Un Rivera Publishing, Warner-Tamerlane Publishing.

"One More Day," Bobby Tomberlin, Mike Curb Music.

"One Step Closer," Rob Bourdon, Brad Delson, Joseph Hahn, Mike Shinoda, Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclosure Agreement Music, Rob Bourdon Music, Zomba Songs.

"Play," Christina Milian, Cory Rooney, Cori Tiffani Publishing, Songs of Universal, Sony/ATV Songs.

"Put It on Me," Ja Rule, Irv "Gotti" Lorenzo, DJ Irv Publishing, Ensign Music, Slavery Music, White Rhino Music.

"The Real Slim Shady," Tommy Coster, Eminem, Eight Mile Style Music, Ensign Music, Strawberry Blonde Music.

"Ride Wit Me," City Spud, Dynamom Publishing, Songs of Universal.

"She Bangs," Robi "Draco" Rosa, A Phantom Vox Corp., Warner-Tamerlane Publishing.

"Someone to Call My Lover," Janet Jackson, Black Ice Publishing.

"South Side," Moby, the Little Idiot, Warner-Tamerlane Publishing.

"Stutter," Steve Boone, Roy L. Hamilton III, Tre'vant J. Hardson, J-Sw!ft, Romye Robinson, John Sebastian, Mark Sebastian, Derrick "Fatlip" Stewart, Emandu Imani Rashaan Wilcox, Alley Music, Beetjunky Music, Crack Addict Music, EMI-Blackwood Music, Mark Sebastian Music, Trio Music, Zomba Songs.

"Thank You," Paul Herman, EMI-Blackwood Music.

"When It's Over," Craig "DJ Homicide" Bullock, Stan Frazier, David Kahne, Murphy Karges, Mark McGrath, Rodney Sheppard, E Equals Music, Grave Lack of Talent Music, Warner-Tamerlane Publishing.

"With Arms Wide Open," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music.



**A Hit-Filled Evening.** 3 Doors Down's Brad Arnold, second from right, is congratulated on being named BMI's songwriter of the year. Surrounding Arnold, from left, are BMI senior VP of performing rights & writer/publisher relations Del Bryant, BMI Los Angeles VP/GM Barbara Cane, Universal Music Publishing president David Renzer, BMI president/CEO Frances W. Preston, and Universal Music Publishing executive VP Tom Sturges. Universal was named publisher of the year.

"I Think I'm in Love With You," Cory Rooney, Dan Shea, Cori Tiffani Publishing, Dan Shea Music, Sony/ATV Songs.

"If You're Gone," Rob Thomas, Bidnis, EMI-Blackwood Music.

"Independent Women Part 1," Poke, Cory Rooney, Colpix Music, Cori Tiffani Publishing, Ekop Publishing, Sony/ATV Songs.

"Jaded," Marti Frederiksen, EMI-Blackwood Music, Pearl White Music.

"Kryptonite," Brad Arnold, Todd Harrell, Matt Roberts, Escatawpa Songs, Songs of Universal.

"Lady Marmalade," Bob Crewe, Stone Diamond Music, Tannyboy Music.

"Loser," Brad Arnold, Todd Harrell, Matt Roberts, Escatawpa Songs, Songs of Universal.

## Words & Music™

by Jim Bessman

**LAURA NYRO LIVES ON:** Last year at this time, Laura Nyro—who died in 1997 at age 49—was having her biggest year ever, what with an acclaimed album of unreleased material (Rounder's *Angel in the Dark*) and the Obie Award-winning off-Broadway music-theater piece *Eli's Comin'*.



Now, however, there's even more Nyro activity, with a two-disc concert set from Rounder (*Live! The Loom's Desire*) and a wonderful biography of the beloved songstress by Michele Kort titled *Soul Picnic—The Music and Passion of Laura Nyro*, to be followed next month by Columbia/Legacy's expanded and remastered reissues of three classic Nyro Columbia albums (*Eli and the Thirteenth Confession* from 1968, *New York Tendaberry* from 1969, and *Gonna Take a Miracle* from 1971) and Cherry Lane Music's *Time and Love: The Laura Nyro Songbook*.

Edited by Cherry Lane founder Milt Okun, who produced Nyro's 1967 debut album, *More Than a New Discovery*, the songbook offers piano/vocal/guitar (P/V/G) music for 17 career-spanning gems.

Cherry Lane VP John Stix says, "One of the beauties of Laura Nyro's music is that before she'd sing, she'd do these great piano intros. And what makes this different from the normal P/V/G book is that we give you the exact transcriptions to the intros—rather than just starting out with the melody to the song lyrics."

Adding to *Time and Love's* value are excerpts from Nyro's journals and examples of her artwork, along with photos, celebrity testimonials, and a CD containing three previously unreleased tracks, including a cover of Stevie Wonder's "Creepin'."

"She used to write down everything—set lists, songs she wanted to cover, things to say onstage—and her estate made all her notebooks, diaries, journals, paintings, and photos avail-

able to us," Stix continues. "It's like you're visiting her attic—and it was a labor of love to work with one of the greatest singer/songwriter's catalogs."

Columbia/Legacy now plans to reissue Nyro's other Columbia albums, including the live *Season of Lights* from 1977, which has been available on CD only via Japanese import.

"Laura Nyro and Joni Mitchell were like the twin towers of female singer/songwriters in the late '60s and early '70s, but because of their different career paths, Laura's been overlooked in succeeding decades," Kort notes. "So this is all sort of a rightful rediscovery of a woman whose influence is so enormous. Many of the people who were influenced by those *she* influenced don't even know that they exist because of her."

**SGA PICKS RICK:** Nashville songwriter Rick Carnes has been elected president of the Songwriters Guild of America, marking the first time the position has been filled by a writer from outside New York. The Peermusic Nashville writer, whose cuts include Garth Brooks' "Long-neck Bottle," Steve Wariner's "Burnin' the Roadhouse Down" and "If You Don't Know by Now," and Alabama's "When It All Goes South," succeeds George David Weiss of "The Lion Sleeps Tonight" fame.

The new prez declares, "My intention is to take whatever action is necessary to fight for songwriters' rights."

**STRITCH AND STONES:** The Rolling Stones are preparing for what is said to be their farewell tour—which should satisfy the many critics who have long demanded that the long-in-the-tooth bad boys hang it up once and for all.

Then there's Elaine Stritch. The grand dame of American musical theater has been wowing SRO crowds on Broadway for months with her one-woman show (a live double-CD version, *Elaine Stritch at Liberty*, is just out on DRG), and if Mick Jagger really wanted a worthy collaborator for his last solo album, he could have chosen none better than the tireless 77-year-old dynamo.

He would have learned something, too. Stritch personifies such high points in music theater history as Noel Coward's *Sail Away*, Rodgers & Hart's *Pal Joey*, and Stephen Sondheim's *Company* and *Follies*. But if her show is full of music history, she herself is anything but. And that's *Liberty's* true lesson: Great songs and great performers are ageless.

# Asia Pacific Quarterly



## Asia's Touring Business Struggles To Take Off

### Economies And Cultures Present Challenges

BY WINNIE CHUNG

**HONG KONG**—For the live-concert industry in Asia during the past year, business could only get better.

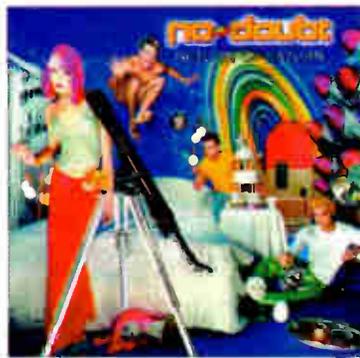
Two years ago, in 2000, Ricky Martin was the only major international artist to play in the key Asian market of Hong Kong. During 2001, Hong Kong hosted shows by Robbie Williams, Elton John, the Corrs and Bond, not to mention acts such as Fatboy Slim, who swung by on club dates.

Despite those encouraging bookings, concert promoters in Asia are encountering familiar and stubborn challenges. With the economies of many Asia Pacific markets still in the doldrums—as they have been for the past few years—promoters still face a perennial need to juggle declining receipts and rising artist costs.

Some financial issues have been addressed. Currency fluctuations, once a problem, are more easily solved these days with promoters

handling negotiations in U.S. dollars, even for those who are just bringing Asian artists on a Southeast Asian tour.

"Having everything in a stable currency at least guarantees that we will always be able to cover the cost of the artists, who usually are paid in U.S. dollars,



even if currencies fluctuate. Otherwise, we'd have to make up for shortfalls," says Peter Lam, chairman of eSun Holdings, which owns a new and aggressive concert promotion company, East Asia Entertainment.

However, promoters agree that, since Asia's economy plunged after the 1997 crash, ticket prices have undergone a major adjustment. "That's the one area we have to be careful about, because people are

more careful about how much money they are spending," says Colleen Ironside, principal of Live Limited, who estimates that ticket prices have dropped 20% to 25% in the past three years.

"It's been a combination of there being more things people want to spend money on and having less money to spend," says Midas Promotions managing director Michael Hosking, who just finished a 17-stop Asian tour with classical-pop sensation Bond, supporting its *Born* album.

Singapore and Hong Kong are two cities in which promoters can cover costs through ticket sales, adds Hosking. "The currencies are stronger, and people can afford to pay more for tickets. But, in other parts of Southeast Asia, ticket prices can be really low. For instance, for Ricky Martin, tickets sold for about \$150 [U.S.] in Hong Kong, but in places like Malaysia, we could only charge \$30 [U.S.]," he says.

Another pressing problem is a

*Continued on page APQ-2*

## U.S. Promoters: Where There's A Will, There's A Way

Western Artists And Agents Balance Paydays And Problems In Asian Markets **BY RAY WADDELL**

Asia Pacific markets offer exciting new touring opportunities for Western artists. But the costs, risks and effort involved in performing in the region often tip the scale for acts toward familiar venues closer to home.

Still, the potential is significant, say touring professionals. Colleen Ironside, managing director of Live Limited, a primary promoter in the region, says she is always encouraging more agents to look at Asia seriously and more acts to include the area as part of their world itineraries.

Clear Channel Entertainment (CCE), which now dominates the touring industry in the U.S., has no specific immediate plans for expansion in the region but sees the potential in widening some global tours to include more Asia Pacific dates, says Andy Phillips, executive VP in charge of business development for CCE.

Asian markets are "quite often overlooked, despite artists flying over the most populated area of the world en route to and from Japan and Australia," says Ironside. "Some agents still seem skeptical of this market, despite the fact that a number of acts now sell 500,000 to 1 million albums around the region and that the levels of production and expertise in running shows is now on par with Australia or any

other developed touring market."

So why aren't more agents willing to take the risk?

### COSTLY ENDEAVOR

"I think the main reason is just a lack of knowledge about the region," Ironside says. "I think also the touring circuit in the U.S. is so extensive, agents know the market, know the money."

The uncertain payoff makes touring the Asia Pacific a risky endeavor. "The costs of moving around in that part of the world with production is astronomical, and the only way to move is by air," says Simon Renshaw, manager of the Dixie Chicks and Mary J. Blige. "You're in a situation where every jump involves air carriers, and that's a very expensive proposition."

Sponsors can and do help defray costs. But Ironside says some agents have unrealistic expectations of the money available from sponsorships, which has either tightened or dried up since the economic downturn of 1997.

"There is a general lack of knowledge about the region and a lack of interest in seriously listening to local advice," she says. "We find the record companies are generally very

*Continued on page APQ-1*



# Australian Promoters Are Bullish On Asia

## Musical Theater And Classical Artists Go On The Road

BY CHRISTIE ELIEZER

**SYDNEY**—Australian tour promoters are returning to Asia with gusto. One is setting up an office in Shanghai. Another predicts that Asia will constitute half his company's business. A third is developing new acts specifically to work that circuit.

Yet Australian promoters are bringing to Asia not Aussie pop acts but international Broadway musicals, classical artists and superstar acts.

"You definitely need a brand name," says James Cundall, an Asian tour veteran and now

of *Riverdance* was a sell-out in Singapore with 60,000 tickets and an 80% sell-out in Hong Kong.

Rodney Rigby, director of theatricals at Jacobsen's, plans to promote one musical a year through the region. "The market has always been consistent for [musicals]," he says. "We look at Asia as just as important as operating in Australia." Jacobsen is said to be holding talks to coordinate a July concert run by the R&B singer Usher.

Following The Really Useful Group's Chinese-language presentation of *Phantom of the Opera* in the region, and a concert of

the touring circuit. It was easier doing business with countries in the same time zone. Asian audiences liked such soft-pop Aussies as Air Supply, Rick Price and Southern Sons. It was cheaper to travel to Asia, since acts from Perth can reach Indonesia quicker than they can Sydney. U.S. and European acts were more willing to tour when offered an Asian run of 12 cities and eight Australia and New Zealand stopovers. Some promoters like Frontier Touring opened regional offices.

Promoters now have revived this Australasian tour circuit. "The reason we've been able to do it is that IMG has offices in all the major Asian cities," says Cundall. "It's important to have that, to attain local knowledge and get sponsors."

But maintaining a circuit is not easy. "Audience's tastes in Australia and Japan are similar, but the Asian market is more pop-oriented," Van Egmond says. Currencies in Thailand, New Zealand and Indonesia are too weak. Taiwan has a dearth of venues. Equipment has to be flown around, not trucked, which is a costly exercise.

Australian acts also confront a bamboo barrier as long as Asian radio plays only U.S. and European music. "You'd only go if you have a radio hit," says promoter Michael Chugg.

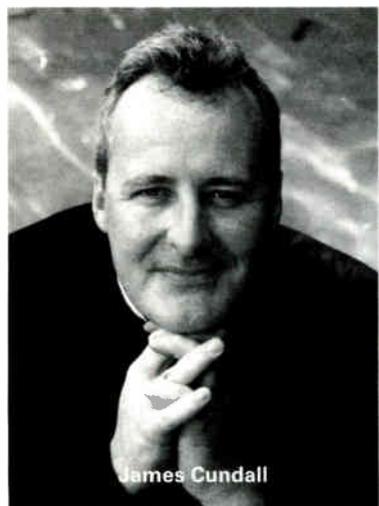
However, talent manager David Caplice says, "You can spend a lot of time in the marketplace." The Warner Music female pop band Bardot has toured the region a number of times and generated strong album sales. Caplice is taking another act, Epic's Human Nature to Thailand, the Philippines and Indonesia next year.

Darren Clarke, director of Ocean Management, says that the Asian market, while still not as viable as Europe, can build an international sales base for acts. Ocean is developing crossover acts to appeal to multi-demographics and will promote Asian dates later this year by acts as diverse as the Australian classical-pop ensemble the Ten Tenors and the hardcore punk act the Disabled.

"If an Asian label and promoter see the potential in your act," says Clarke, "they'll work with you even if you don't have radio airplay." ■

### AUSSIE-ASIA CONNECTION

When Asia opened up to Anglo-American acts in the '90s, it was Australians who pioneered



James Cundall



Garry Van Egmond

**When Asia opened up to Anglo-American acts in the '90s, it was Australians who pioneered the touring circuit.**

Sydney-based director of arts and entertainment at IMG. Hong Kong, Korea, Singapore and now Malaysia are the territories where the Australians work most.

IMG and the Jacobsen Entertainment Group have teamed up for *Fame—The Musical*, which is playing Kuala Lumpur, Hong Kong and Singapore May to July. IMG, whose recent regional success includes *Buddy—The Musical*, *Cats*, *Singing in the Rain* and dance troupes *Tap Dogs* and *Stomp*, is also promoting dates by classical artists such as Jose Carreras and Dame Kiri Te Kawa.

For these performances, the profit margin is impressive. Ticket prices average \$60 U.S. to \$80 U.S., far higher than ticket prices in Australia. IMG's *Miss Saigon* did 120,000 tickets in Singapore and 80,000 in Hong Kong. Garry Van Egmond Enterprises' production

Andrew Lloyd Webber's tunes in Shanghai and Hong Kong, Australian promoters are eagerly eyeing mainland China.

"I'd like to get in there within a year," says Cundall. "They're very open, but it's a question of getting a sponsor. You can't rely on ticket revenue."

Van Egmond agrees. "The Chinese market is really going to open up for us," he says. He hopes to open a regional office "most likely in Shanghai." Egmond will use an 11-week run of *Riverdance* beginning in January 2003 to make inroads into the Chinese market, with shows planned in Guanzo, Beijing and Shanghai.

### ECONOMIES AND CULTURES

Continued from page APQ-1

paucity of corporate sponsorship, a much-needed component of the touring business. Sponsorship dollars have been drying up fast as companies become choosier about where to spend promotional and marketing funds.

### WHERE IT'S AT

Hong Kong's long-standing shortage of available venues is a further problem for major international tours. While bookings for the larger venues need to be made well in advance, acts may often only confirm dates with three months notice.

Hong Kong's largest venue remains the Hong Kong Coliseum, which seats a maximum of 12,000 people. International artists forgo behind-the-stage seating for an 8,000 capacity configuration. The Coliseum, however, is often booked a year or more in advance.

Alternatives include the Hong Kong Convention and Exhibition Center, which can accommodate between 4,000 and 6,000 fans. But it requires more set-up time since the hall was not originally designed as a concert venue.

In places such as Malaysia and Taiwan, many of the concerts by international acts are held in outdoor venues that can accommodate anywhere from 15,000 to 22,000 people. But the Hong Kong government's strict regulation of outdoor venues has ruled out use of the 40,000-seat Hong Kong Stadium for major concerts. With the high prices asked by international superstar acts, this makes it difficult for promoters to break even with higher ticket prices.

"If we can't find sponsors, it can be very tough, because venues aren't big enough for us to sell a lot of tickets," says Alex Fung, special projects manager at Emperor Entertainment Group (EEG), which promoted successful shows by popular Japanese groups such as Kinki Kids and Tokyo.

"We seldom make money from the Japanese acts we bring in, even though they sell out," continues Fung. "For us, it is more for branding than anything else."

If sponsorship deals are now difficult to strike for mainstream acts, they have become almost nonexistent for promoters of niche concerts, such as Wolfman Jack Entertainment in Hong Kong, which recently brought in Peter, Paul & Mary and organized an Engelbert Humperdinck show this month.

"Basically, we invest into those shows ourselves because we can't count on a lot of sponsorship at the moment," says Roks Lam, president of the Hong Kong-based

Wolfman Jack Entertainment, part of the U.S. company of the same name. "Also, a lot of the corporate decision-makers are now a lot younger and don't know the acts. Or, even if they do, they are less willing to take risks."

Lam says his shows are helped by the fact that they have a fixed, if limited, audience base that enjoys music from the '60s and '70s, as well as his homegrown advantage of close ties with media partners. But his costs are high because the acts he promotes usually come out for only one or two shows in Hong Kong.

For the more mainstream acts, however, Ironside and Hosking try to nab them on their way to or from gigs in Japan and Australia, because of travel costs as well as availability.

"About 90% of the acts Midas deals with are en route either to Japan or Australia," says Hosking. "Essentially, that's where their [major touring revenues] come from. Despite Asia's size, the revenue they can get from here is far

less. That's why the big acts like U2 would prefer to play in those markets."

### WORKING TOGETHER

To pull in more acts, promoters are now working much more closely with record labels to clinch

better tour dates in Asia, says Hosking.

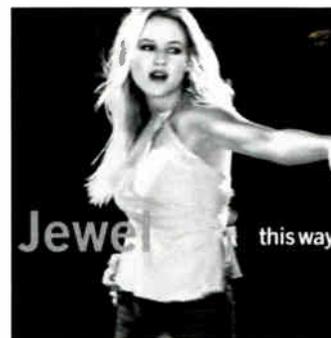
One positive result of better relationships between promoters and record companies is the decline of free showcases and promotional events in Asia. Record labels that previously staged those events acknowledge the promoters' complaints that it made it more difficult to sell tickets to paid concerts for the same acts. Labels and promoters are finding it a more symbiotic relationship where both sides benefit from a concert tour.

"Well, essentially, labels want to sell albums and we want to sell tickets," says Hosking.

"We definitely see a jump in sales numbers every time an artist comes on tour," says Garand Wu, regional marketing director of international repertoire at EMI Recorded Music, who is hoping for a deal to be struck to bring U.K. boy band Blue out later this year. "Usually, we will repackage albums as special tour editions, which might include one or two bonus tracks or a video CD to release during the tour period."

Andy Yavasis, VP of marketing with Sony Music Asia, says tours have to be "meaningful" before they can have a regional impact on sales. "If there's only one concert in the region, it's very hard to impact sales anywhere else. It's only when an artist goes into the market that we see the results. But having these tours does help take

Continued on page APQ-4



Jewel this way



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 Talent & Artist Relations,  
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**F:(65) 6221 8586**  
[mishal.varma@mtv-asia.com](mailto:mishal.varma@mtv-asia.com)



[www.mtv.com](http://www.mtv.com)

## Who's Who Among Asia's Promoters

A selective listing of key concert promoters in the Asia Pacific region

### BEC Tero Entertainment (Thailand)

Web site: [www.thaitv3.com](http://www.thaitv3.com),  
[www.thaiticketmaster.com](http://www.thaiticketmaster.com)  
Top executives: Brian Marcar, MD; Neil Thompson, promoter/general manager  
E-mail: [neil@bectero.com](mailto:neil@bectero.com)  
Recent media partners: Thai TV Channel 3, Virgin Radio, The Nation Media Group

Recent sponsorship partners: GSM, One 2 Call, Samart Corp., Singha Beer, Vitamilk, Standard Chartered Bank, Muang Thai Assurance

Recent or upcoming bookings: Engelbert Humperdinck, Fatboy Slim, the Cranberries, Lighthouse Family, Mark Knopler



Recent sponsorship partners: DTAC, FISHO, Pepsi, AIS, Spy Wine Cooler

Recent or upcoming bookings: Dogstar, the Cranberries (tentative), Shaggy (tentative), the Bee Gees (tentative)

### Maximage Co. Ltd. (Thailand)

Top executive: Viwan Karnasut, managing director  
E-mail: [viwank@access.inet.co.th](mailto:viwank@access.inet.co.th)

Recent media partners: MTV Radio Bangkok

Recent sponsorship partners: Heineken, Audi, Philips, AIS

Recent or upcoming bookings: Ronan Keating, David Foster, Kenny G

### MIDAS Promotions (Singapore)

Web site: [www.midaspromotions.com](http://www.midaspromotions.com)

Top executive: Michael Hosking, managing director

E-mail: [michael@midaspromotions.com](mailto:michael@midaspromotions.com)

Recent media partners: MTV Asia, Channel V, Class 95 FM

Recent sponsorship partners: Raymond Weill watches, Singtel Mobile

Recent or upcoming bookings: Blue

### MK Productions (Malaysia)

Web site: [www.mk.com.my](http://www.mk.com.my)

Top executive: Ken Lim, managing director

E-mail: [ken@mk.com.my](mailto:ken@mk.com.my)

Recent media partners: Radio stations

Redi.98.8, Hitz Fm, myFM

Recent sponsorship partners: Salem, Peter Stuyvesant, V Ice, Vodka Kick

Recent or upcoming bookings: None reported

### Sickboy Productions (Korea)

Web site: [www.sickboypro.com](http://www.sickboypro.com)

Top executives: Robb Harker, Morgan Wilbur, promoters

E-mail: [info@sickboypro.com](mailto:info@sickboypro.com)

Recent media partners: Sports Seoul, Kyung Hyang Shinmun, MTV Asia, Channel V, Daum.net, AFN Radio

Recent sponsorship partners: Bacardi, Kenzo (perfume), Evian

Recent or upcoming bookings: Fatboy Slim, Paul Van Dyke

### Super Dome (Taiwan)

Top executive: Isaac Chen, president

E-mail: [y11201@seed.net.tw](mailto:y11201@seed.net.tw)

Recent media partners: TVBS, Azio, Much TV

Recent sponsorship partners: McDonalds, Lux, Disneyland Ice World, Chinatrust Bank, Uni-president, Star Cruises

Recent or upcoming bookings: F4, Sun Yanzi, Johnny Junior

### Unusual Production (Singapore)

Web site: [www.unusual.com.sg](http://www.unusual.com.sg)

Top executive: Johnny Ong, general manager

E-mail: [unusual@unusual.com.sg](mailto:unusual@unusual.com.sg)

Recent media partners: YES93.3 FM, Media-corp TV8, I-Weekly,

Recent sponsorship partners: Singtel, Samsung, Nokia, Motorola, Skylight, Shell, PH Sales, Philips

Recent or upcoming bookings: Jacky Cheung Music Odyssey 2002

### Wolfman Jack Entertainment (Hong Kong)

Web site: [www.wolfmanjack.com](http://www.wolfmanjack.com)

Top executive: Roks Lam, president

E-mail: [hongkong@wolfmanjack.com](mailto:hongkong@wolfmanjack.com)

Recent media partners: Various

Recent sponsorship partners: Various

Recent or upcoming bookings: Engelbert Humperdinck ■

### C.J. Entertainment (Korea)

Web site: [www.cjent.co.kr](http://www.cjent.co.kr)

Top executive: Steven Kim, managing director

E-mail: [stevenkim777@hanmail.net](mailto:stevenkim777@hanmail.net)

Recent media partners: MTV Asia, local radio outlets

Recent sponsorship partners: BMW, telecom companies, credit-card companies

Recent or upcoming bookings: the Cranberries, No Doubt

### East Asia Entertainment Ltd. (Hong Kong)

Web site: [www.esun.com](http://www.esun.com)

Top executives: Paul Liu, executive director of parent company, eSun Holdings Ltd; Ben Au, senior VP of eSun Holdings Ltd.

E-mail: [benau@esun.com](mailto:benau@esun.com)

Recent media partners: Commercial Radio I and II

Recent sponsorship partners: Chase Manhattan, Nestle, Bank of East Asia, Kingasia Group, Hang Fung Gold Technology Group

Recent or upcoming bookings: Sandy Lam, Richie Ren, Kelly Chan, Miriam Yeung, A-Mei

### Emperor Entertainment Group (EEG) (Hong Kong)

Web site: [www.emperor.com.hk/eg\\_pf.htm](http://www.emperor.com.hk/eg_pf.htm)

Top executive: Ng Yu, CEO

E-mail: [eeg@emperorgroup.com.hk](mailto:eeg@emperorgroup.com.hk)

Recent media partners: Various

Recent sponsorship partners: H2O Plus, Genki Sushi, Nikon, Esprit Timewear, Manhattan Card, Jolly Shandy

Recent or upcoming bookings: Twins, Wang Chieh, Roman Tam, Nicholas Tse

### Live Limited (Hong Kong)

Top executive: Colleen Ironside, managing director

E-mail: [cirons@netvigator.com](mailto:cirons@netvigator.com)

Recent media partners: Various

Recent sponsorship partners: ESD Life, OCBC Bank, Salem

Recent or upcoming bookings: Deep Purple, No Doubt

### Lushington Entertainments (Singapore)

Top executive: Michael Roche, director

E-mail: [lushent@singnet.com.sg](mailto:lushent@singnet.com.sg)

Recent media partners: MTV Asia, Mediacorp Radio and SPH

Recent sponsorship partners: M1, Overseas-Chinese Banking Corp.

Recent or upcoming bookings: None reported

### Matching Entertainment (Thailand)

Top executive: Somchai Cheewasuntra, managing director

E-mail: [matchingentertain@hotmail.com](mailto:matchingentertain@hotmail.com),  
[ingorn@matching.co.th](mailto:ingorn@matching.co.th)

Recent media partners: Thai TV Channel 7, UBC

## ECONOMIES AND CULTURES

Continued from page APQ-2

our marketing to another phase, because then we can look at joint marketing campaigns with the promoters as well. For example, we can have two TV ads: one to sell the concert plugging the album at the end, and the other to sell the album and plug the concert later," says Yavasis.

However, because touring Asia is a lower priority for a lot of top acts, the synergies sometimes don't work as well as they could. "Jewel, for instance, should really have come out here in January, after the release of her album *This Way* here, so that we and the label could leverage on that, but the priority obviously was for her to stay in the U.S. or to go to Europe first," says Ironside. "So it's taken this long to get her out here."

Despite the problems, Ironside encourages Western artists and their agents to book Asian dates. "Seven or eight years ago, local

suppliers didn't have a lot of experience, but now it's no different than doing a show in the West," adds Ironside, who will promote Asian shows with No Doubt later this year, supporting its *Return of Saturn* CD and new material.

"This is the third time that No Doubt has done shows in Southeast Asia. Now that they've been here, they have the whole thing routed out, and it makes sense for them to stop by."

Asian promoters dealing with predominantly Asian acts have less of a scheduling problem, of course. At EEG, for example, most of the Chinese acts they promote belong to the record labels EEG Records and Music Plus, owned by the same company. "World tours" for these acts usually cover the Greater China region, as well as cities in North America and Europe with large Chinese populations.

"North American cities, like San Francisco, New York or Toronto, are our most profitable

markets," says EEG's Fung.

The hidden jewel in the region at the moment is, naturally, China. While local Hong Kong promoters have been working on the market for some time, promoters for international acts are only just beginning to venture on to the mainland.

Hosking, who just did three shows with Bond in Shanghai, Guangzhou and Beijing in April, says that the developing market still has some ways to go. "The mystique and the allure is there, but production issues are challenging and ticket income isn't really there," he says.

"It's important to keep an open mind. When we first got to Beijing with Bond, the production guys were just shocked that things don't happen the same way there. But, by the time we got to Guangzhou, they had got their heads around the culture and the way things are done. The important thing is to work with people who have done that before." ■

## U.S. PROMOTERS

Continued from page APQ-1

supportive in trying to assist in getting acts to tour the region, obviously because then they'll sell more records. But often it is commitments in the U.S. or Europe that are given priority, even though, in a lot of instances, we are talking about staying in the area two to four extra days."

Nevertheless, Ironside has been remarkably active with Western artists, albeit primarily British acts, touring the region to support current album releases. In 2001, her company promoted dates by Spice Girl Melanie C; Deep Purple, supporting its CD *In Concert With the London Symphony Orchestra*; the Scorpions; Coldplay during its *Parachutes* tour on a bill with Travis; the Corrs' *Greatest Hits* tour; Elton John, following the release of *Songs From the West Coast*; and Fatboy Slim, during club dates that coincided with promotion of *Halfway Between the Sun and the Stars*. "This year," says Ironside, "we have confirmed shows with Jewel, Deep Purple, Fatboy Slim and No Doubt and are looking at four to six other artists for the second half of the year."

Still, business done by Western artists often pales in comparison to that done by local talent. "You'll find a substantial business [in Asia Pacific markets] in local attractions, with multiple-night engagements," says Phillips.

Ironside agrees that local artists are a whole different ball game. "They sell many more records and do multiple nights in venues. For example, Elton John, whom we promoted last

year, is the only Western act in the last eight years to sell more than one show in Hong Kong. Jackie Cheung, one of the biggest Canto stars, sold 33 shows when he played in the same venue and configuration the year before."

## WHERE THE FANS ARE

Knowing which markets are most viable for a given artist is a key consideration in such a vast area, but Ironside says touring

costs for traveling to that market must be covered by both the artist and promoter with the proceeds of a single show. Further, the geography of the region often demands a day of travel time between markets. "So that doesn't maximize the dollars on a weekly basis to the same extent as if you were doing America or Australia, where you can do back-to-back shows," says Ironside.

CCE's Phillips agrees: "Travel gets complicated and expensive, and you have to take into consideration the economics of the marketplace and the venues available."

Phillips says that his company, which has already made its presence known in Europe and Latin America, is aware of the potential of the Asia Pacific region and open to its possibilities. CCE also has a Clear Channel connection in the region.

"Clear Channel Outdoor has a strong presence in that area of the world, with local offices we communicate with continually," says Phillips. "We look at all new markets, but we have no specific plans other than select touring activity [in that area]. Sometimes, on world tours, you can expand the marketplace substantially by going into these areas."

But it takes more than just a promoter's desire to be active in a given territory, Phillips points out. "It starts with the act wanting to go there." ■

Contributors to this issue of *Asia Pacific Quarterly* include Philip Cheah in Singapore, Tim Culpan in Taiwan, Andrew Hiransomboon in Bangkok, Steven Patrick in Kuala Lumpur and Mark Russell in Seoul.



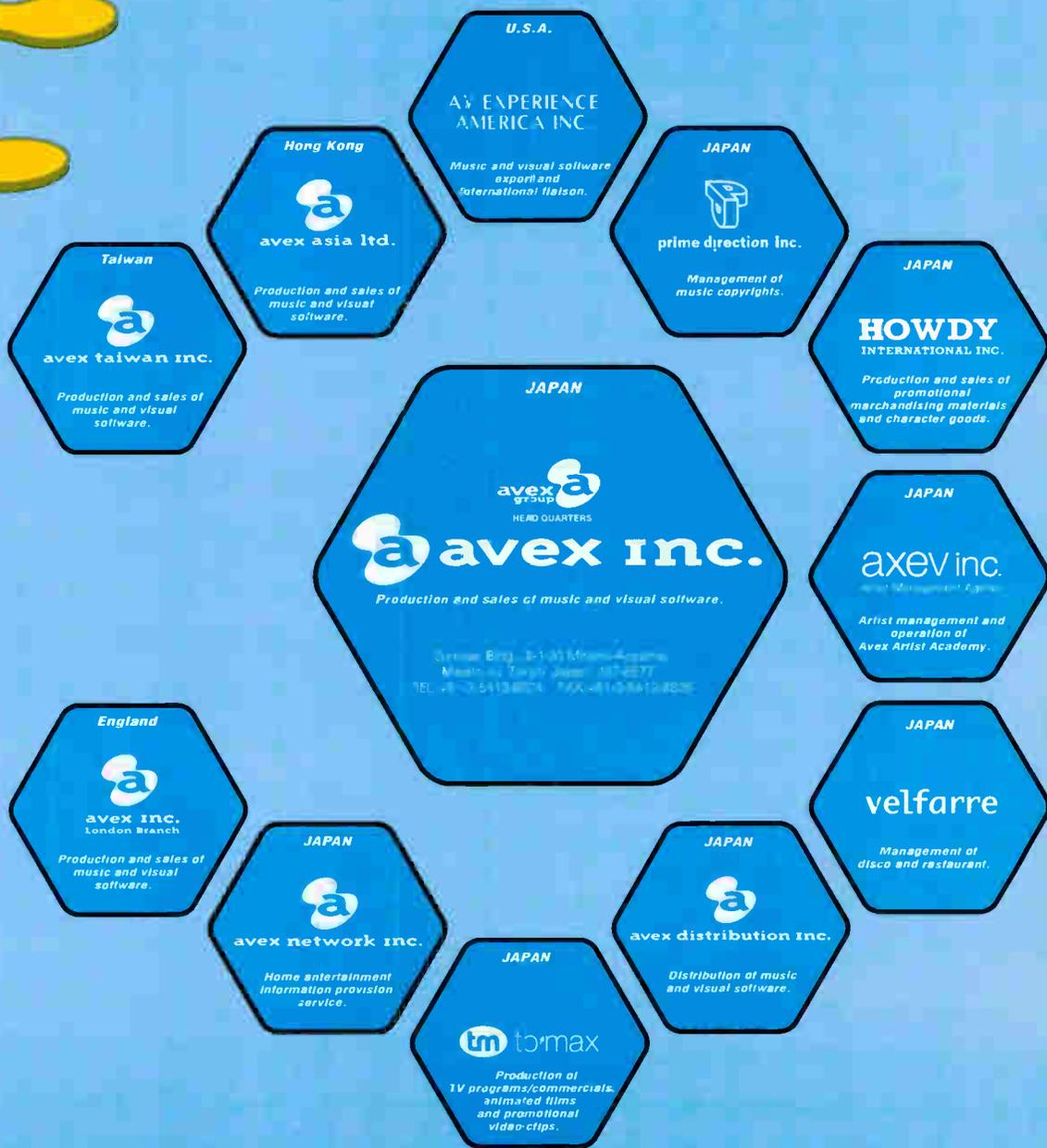
common sense applies. "The key markets really depend on the artists and their potential record sales, same as everywhere else in the world," she says. "Asia is not a country. They are all different countries with different currencies, religions and cultures, and different acts are popular in different countries."

Ironside says there are good reasons for acts to attempt to break Asia Pacific markets through touring. "It is a young, vibrant, developing marketplace where there is a high level of enthusiasm from suppliers and the service industries for doing shows," she says. "It is very tech-friendly. With the shows we did last year in Hong Kong and, in particular, Singapore, close to 50% of the tickets were sold over the Internet."

And the downside? It's rare for Western artists to do more than one show in a particular country, notes Ironside, so the



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# INTERNATIONAL

## SGAE To Fund Anti-Piracy Campaign

### Members Vote To Finance Three-Year Plan At Annual Meeting

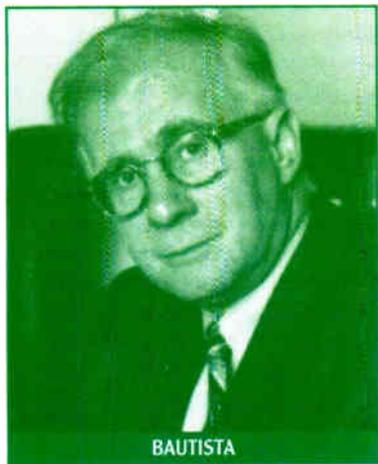
BY HOWELL LLEWELLYN

MADRID—Spanish authors and publishers society SGAE has agreed that a three-year, \$5.8 million anti-piracy plan will be financed by its 64,000 members.

SGAE's May 7 annual general assembly in Madrid voted 80%-20% (7,003 to 1,740) for members to finance the plan by paying an additional 0.51% from rights due to them this year—rising to 0.72% in 2003 and 2004—above the 15.43% they currently pay toward SGAE administration costs.

For authors, SGAE is Europe's second-most-efficient rights group in terms of the proportion of authors' collected revenue it deducts for administration costs. It is bettered only by the U.K.'s Performing Rights Society, which deducts 14.5%.

The 30-point SGAE plan includes funding public-awareness advertising; creating propaganda campaigns aimed at young



BAUTISTA

people that will include videos sent to universities, schools, and conservatories; lobbying for legislative changes to allow fast-track court cases and heavier penalties; and commissioning academic studies to examine the damage that piracy does to the cultural sector.

#### MIRACLES ARE NOT AN OPTION

SGAE executive president Teddy Bautista says, "There will never be money better invested than this. Last year, piracy [in Spain] led to losses of 300 million pesetas [\$1.6 million] in rights revenue, and this figure

could triple if we continue with our arms crossed. We cannot sit back waiting for a miracle to solve the problem."

SGAE says piracy accounted for 20% of all CDs sold last year in Spain. That figure has already reached 30% this year. The figures tie in with those given by executives of the International Federation of the Phonographic Industry (IFPI) who were in Madrid two weeks ago to discuss the problem with Spanish government officials (*Billboard*, May 11).

Street selling of pirated CDs in Spain is regarded by many industry observers as the worst in Europe. A Spanish anti-piracy committee—including SGAE, IFPI-affiliate and labels body AFYVE, retailer groups, and other industry bodies—was formed last fall to combat the problem.

One public-awareness initiative currently being planned—in this case, by AFYVE—is a "Day Without Music." This would occur between noon and 6 p.m. on a day yet to be decided, when music radio would cease to transmit and TV would not broadcast any music, record stores would close, and record departments in big stores would cover their shelves with plastic sheeting.

## Weak Home Market Hits SME Japan Revenue

BY STEVE McCLURE

TOKYO—The ongoing weakness of the Japanese record market is reflected in annual figures from the Sony Music Entertainment Japan (SMEJ) group of companies. The figures, for the year ending March 31, show revenue down by 8%.

The SMEJ group, which includes 41 companies, had a total revenue of 203.1 billion yen (\$1.6 billion) for the year. Besides its various record labels, the group includes Sony Music Publishing (Japan), trademark and licensing specialist company Global Rights, artist management companies, Sony Magazines, and music-TV channel operator SME TV.

Last Oct. 1, SMEJ spun off a number of its labels and its manufacturing and distribution businesses to become stand-alone operations within the group, leaving SMEJ to function as a holding company.

The total sales of SMEJ's labels, spread across some 10 imprints, gave it a market-leading 17% share in Japan last year, according to industry estimates. But unlike previous years, SMEJ did not release separate sales

data for its core record business. The group has also not released profit figures since it was delisted from the Tokyo Stock Exchange Jan. 1, 2000, after becoming a wholly owned subsidiary of parent Sony Corp. But



TAKEUCHI

SMEJ corporate executive Shigekazu Takeuchi says the group did make a profit during the year.

Sony's biggest-selling title during the year was *The Way We Are*, the debut album by male vocal duo Chemistry. Sony claims it has sold more than 2 million units in Japan on SMEJ's DefStar Records imprint. Other

major albums for the group included *Love Notes* (Ki/oon Records) by male vocal group the Gospellers, which SMEJ says has sold more than 1.6 million units, and male vocalist Ken Hirai's album *Gaining Through Losing* (DefStar Records), with sales of more than 1.2 million copies.

SMEJ says its biggest-selling international release was Mariah Carey's *Greatest Hits*, which it says has sold more than 100,000 units in Japan. International repertoire accounted for about 29% of SMEJ's prerecorded-music sales.

## French Vision Suits European Tastes In IFPI Platinum Listings

BY PAUL SEXTON

LONDON—Soundtracks that ship 1 million units are usually laden with hits and/or associated with blockbuster movies. It's altogether more unusual for the score album of a French-language film that does not contain any tie-in singles to make the International Federation of the Phonographic Industry (IFPI) Platinum Europe list.

The April tally of albums reaching European shipments of 1 million is especially notable for the appearance of Yann Tiersen's soundtrack to *Le Fabuleux Destin d'Amélie Poulain* (Virgin). The 2001 French-German production, directed by Jean-Pierre Jeunet, has been an immense hit in France, amassing some 8.5 million cinema admissions by last month, as well as achieving worldwide acclaim.

That does not guarantee accompanying seven-figure soundtrack sales, but Virgin France product manager Thomas Lorain says, "Yann's music fits perfectly with Jeunet's images—it's a real part of the emotion felt. His music is the complete opposite of all today's trends, being a mix of classical music and indie pop."

Lorain puts shipments of the soundtrack at 1.25 million worldwide, of which 700,000 are in France. Germany is the next-largest market, at 100,000 units. "Our affiliates did some cross-marketing, flyering in the cinemas, and put some listening stations in the cinemas in certain countries. Getting maximum racking in the chain stores was perfect to use the strong [and widely-seen] image of the cover." He adds that the label will launch a new retail campaign around the film's DVD release.

That's one of two triumphs for Virgin France on the IFPI list. Former Mano Negra frontman Manu Chao's third solo set, *Próxima Estación: Esperanza* (Next Stop: Hope), one of Continental Europe's largest-selling albums of 2001, also goes platinum. Last June, Chao became the first French artist ever to top the *Music & Media* European Top 100 Albums chart.

According to Virgin France head of international development Thierry Jacquet, Chao's latest blend of Latin, North African,

and pop elements is already close to 2 million European shipments, from a worldwide total of 2.4 million. Chao is touring in Europe May 17-June 10, playing his first dates in such East European cities as Moscow; St. Petersburg, Russia; Belgrade, Serbia; and Sofia, Bulgaria.

The third European ingredient in April's platinum pot is Spain's Enrique Iglesias, whose *Escape* makes its second appearance in three months, advancing to 2 million shipments after hitting 1 million in February. Along the way, the album has amassed eight gold and 16 platinum awards from individual European markets, buoyed by huge sales of the single "Hero" and Iglesias' extensive tour, which concludes June 15 in Bucharest, Romania.

U2's *All That You Can't Leave Behind* (Universal/Island) arrives at the 4 million mark. The Irish rock perennials raced straight to 2 million shipments in November 2000 and to 3 million only one month later.

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JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 05/15/02		(OFFICIAL UK CHARTS CO.) 05/13/02		(MEDIA CONTROL) 05/15/02		(SNEP/FOP/TITE-LIVE) 05/15/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	NEW	1	1
2	NEW	2	1	2	1	2	2
3	1	3	NEW	3	3	3	3
4	NEW	4	2	4	2	4	5
5	NEW	5	NEW	5	8	5	4
6	2	6	3	6	4	6	7
7	3	7	4	7	5	7	6
8	6	8	5	8	6	8	10
9	NEW	9	5	9	7	9	9
10	4	10	NEW	10	9	10	8
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	NEW	12	NEW	11	29	11	NEW
15	NEW	15	NEW	14	NEW	22	25
20	NEW	18	NEW	20	27	26	37
27	NEW	22	NEW	21	28	27	31
29	NEW	24	NEW	23	NEW	34	38
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	2
2	1	2	8	2	2	2	4
3	2	3	NEW	3	4	3	1
4	5	4	2	4	NEW	4	7
5	3	5	12	5	3	5	NEW
6	4	6	3	6	6	6	3
7	11	7	4	7	5	7	5
8	8	8	21	8	7	8	8
9	7	9	7	9	NEW	9	10
10	NEW	10	16	10	NEW	10	6
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 05/25/02		(AFYVE) 05/18/02		(ARIA) 05/14/02		(FIMI) 05/13/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	1	1	NEW	1	1
2	2	2	NEW	2	1	2	2
3	3	3	2	3	2	3	NEW
4	5	4	4	4	3	4	3
5	6	5	NEW	5	NEW	5	7
6	4	6	3	6	5	6	9
7	NEW	7	NEW	7	4	7	5
8	RE	8	8	8	7	8	4
9	RE	9	6	9	NEW	9	6
10	8	10	5	10	10	10	11
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
13	21	11	19	11	NEW	12	16
15	19	14	NEW	12	14	20	26
17	22	18	NEW	20	NEW	21	47
20	NEW			22	42	22	34
22	NEW			24	28	23	28
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	RE	1	2	1	1
2	2	2	1	2	1	2	2
3	4	3	4	3	5	3	3
4	3	4	2	4	4	4	5
5	NEW	5	5	5	10	5	NEW
6	5	6	6	6	3	6	NEW
7	7	7	3	7	RE	7	4
8	8	8	NEW	8	6	8	6
9	NEW	9	NEW	9	NEW	9	8
10	10	10	NEW	10	RE	10	12

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

# Global Music Pulse

Edited by Nigel Williamson



## Music & Media EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 05/15/02
<b>SINGLES</b>		
1	1	WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	23	IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR
3	2	LIKE A PRAYER MAD'HOUSE BIO/VARIOUS
4	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
5	5	STACH STACH BRATISLAVA BOYS M&I/INT./SONY
6	NEW	SOMETHING ABOUT US NO ANGELS POLYDOR
7	4	NESSAJA SCOOTER KONTOR/REDEL
8	7	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
9	6	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
10	2	KISS KISS HOLLY VALANCE LONDON
<b>HOT MOVER SINGLES</b>		
11	16	PERDONO TIZIANO FERRO EMI
13	17	TU TROUVERAS NATACHA ST PIER COLUMBIA
15	NEW	DJ H & CLAIRE WEA
19	22	YOUTH OF THE NATION P.O.D. ATLANTIC
28	NEW	FOLLOW DA LEADER NIGEL ET MARVIN RELENTLESS
<b>ALBUMS</b>		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	12	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
5	5	A-HA LIFEUNES WEA
6	4	NICKELBACK SILVER SIDE UP ROADRUNNER
7	NEW	TOM WAITS ALICE ANT/EPITAPH
8	NEW	TOM WAITS BLOOD MONEY ANT/EPITAPH
9	6	DOVES THE LAST BROADCAST HEAVENLY
10	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 05/13/02
<b>SINGLES</b>		
1	4	DANSPLAAT BRAINPOWER PIAS
2	3	4 MY PEOPLE MISSY "MISDEEANDR" ELLIOTT ELEKTRA
3	1	TOVEREN K3 BMG
4	2	TRACKIN' BILLY CRAWFORD V2
5	NEW	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL/UNIVERSAL
<b>ALBUMS</b>		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	NEW	CAREL KRAAYENHOF TANGO ROYAL UNIVERSAL CLASSICS & JAZZ
4	3	K3 TELE-ROMEO ARIOLA
5	NEW	FRANS BAUER LIVE IN AHY 2001 S3M

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 05/10/02
<b>SINGLES</b>		
1	1	SUPERNATURAL SUPERNATURAL METRONOME/WARNER
2	NEW	JAG ORKNAR INTE MER! MARKOUD BONNIER
3	2	VI SKA TILL VM! MAGNUS UGGLA COLUMBIA
4	3	PLAYING WITH FIRE BROLLE JR. BONNIER
5	4	DOM ANDRA KENT RCA
<b>ALBUMS</b>		
1	1	KENT VAPEN & AMMUNITION RCA
2	3	VARIOUS ARTISTS MELODI GRAND PRIX JUNIOR 2002 UNIVERSAL
3	2	THASTROM MANNEN SOM BLEV EN GRIS MISTLUR/MMW
4	RE	SHAKIRA LAUNDRY SERVICE EPIC
5	4	CELINE DION A NEW DAY HAS COME COLUMBIA

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 05/14/02
<b>SINGLES</b>		
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
3	3	LIKE A PRAYER MAD'HOUSE PHONAG
4	6	ALWAYS ON TIME JA RULE FEATURING ASHANTI DEF JAM/UNIVERSAL
5	5	XDONO TIZIANO FERRO EMI
<b>ALBUMS</b>		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	NEW	GOLA III LIVE '02 EMI
4	5	DJ BOBO CELEBRATION EMI
5	7	LYNDA LEMAY LES LETTRES ROUGES WEA

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 05/10/02
<b>SINGLES</b>		
1	1	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
2	2	KISS KISS HOLLY VALANCE LONDON
3	NEW	IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR
4	3	FREAK LIKE ME SUGABABES ISLAND
5	5	ONE STEP CLOSER S CLUB JUNIORS POLYDOR
<b>ALBUMS</b>		
1	1	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
2	3	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
3	4	BRITNEY SPEARS BRITNEY JIVE
4	NEW	TOM WAITS BLOOD MONEY EPITAPH
5	NEW	TOM WAITS ALICE EPITAPH

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/14/02
<b>SINGLES</b>		
1	1	LIKE A PRAYER MAD'HOUSE EDEL
2	3	NESSAJA SCOOTER EDEL
3	2	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	NEW	SOMETHING ABOUT US NO ANGELS POLYDOR
5	NEW	IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR
<b>ALBUMS</b>		
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA
3	NEW	TOM WAITS ALICE EDEL
4	3	SHAKIRA LAUNDRY SERVICE EPIC
5	NEW	TOM WAITS BLOOD MONEY EDEL

BELGIUM/WALLONIA		
THIS WEEK	LAST WEEK	(PROMUVI) 05/15/02
<b>SINGLES</b>		
1	1	L'AGITATEUR JEAN PASCAL ISLAND
2	2	PERDONO TIZIANO FERRO EMI
3	3	J'ATTENDS L'AMOUR JENIFER ISLAND
4	4	WHENEVER, WHEREVER SHAKIRA EPIC
5	8	ANONYME PATRICK MAKTAV ISLAND
<b>ALBUMS</b>		
1	1	PIERRE RAPSAT TOUS LES REVES (DOUBLE BEST OF—LIVE) VIVA DISC
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	4	LYNDA LEMAY LES LETTRES ROUGES WEA
4	9	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
5	3	JENIFER JENIFER (L'ALBUM) ISLAND

MALAYSIA		
THIS WEEK	LAST WEEK	(RIM) 05/14/02
<b>ALBUMS</b>		
1	1	LINKIN PARK HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS.
2	3	SITI NURHALIZA SANGGAR MUSTIKA SUWAH
3	2	WINGS & AWIE NAGA KRAMAT BMG
4	4	CELINE DION A NEW DAY HAS COME EPIC
5	5	DAVID FOSTER THE BEST OF ME WARNER BROS.
6	10	SHEILA ON 7 07 DES SONY
7	6	VARIOUS ARTISTS WIRED UP UNIVERSAL
8	17	VARIOUS ARTISTS AIM 2002 SUWAH
9	NEW	ELLA ILHAM BICARA EMI
10	NEW	VARIOUS ARTISTS R&B EXPRESS BMG

**KENT'S BIG GUNS:** The fifth album by Swedish rockers *Kent*, *Vapen & Ammunition* (Guns & Ammunition), has debuted at No. 1 in Sweden, Norway, and Finland. In its first week of release, the album helped BMG Sweden achieve a record 54.1% market share—the highest ever for a single company



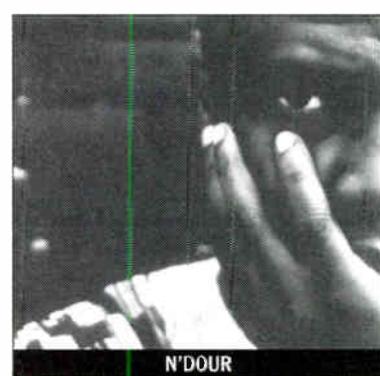
in any given chart week. Kent's contribution to the BMG acquisition of a majority chart share was not confined to the new album. Its recent *B-Sides* set is still on the Swedish album chart, and the group's first four studio albums currently have the top four spots on the Swedish midprice album chart. With the band currently touring in Denmark and Swedish festival dates set for July, lead singer/songwriter *Joakim Berg* says Kent will record an English-language version of the new album in June. "We're going to work the English version after the Swedish album has run its course," he says. "For the two previous albums, we recorded both at the same time." Berg adds that working this way may result in the addition of a couple of new songs to the English version. **JEFFREY DE HART**

**UNITED AGAINST AIDS:** Soccer World Cup fever is gripping France, whose national team is currently both world and European champions. The country's official World Cup 2002 anthem, "Tous Ensemble" by veteran French rocker

tures 45 soccer players from 21 countries, including French stars *Zinedine Zidane*, *Thierry Henry*, and *Fabien Barthez*. Released May 7, the track's profits will go to AIDS-research charity Ensemble Contre le SIDA. The song also features the voice of *Yousou N'Dour* and music by *Pascal Obispo*. N'Dour says, "If the AIDS epidemic is left unchecked, there won't be any African footballers left, as the whole continent is slowly dying." **GARY SMITH**

**AFRO-JAZZ WINS:** The eighth annual Standard Bank South African Music Awards proved happy hunting ground for the country's Afro-jazz artists, as two of the highest-profile categories—best male artist and best female artist—were scooped by *Jimmy Dlodlu* (Universal) and *Judith Sephuma* (BMG), respectively. Best newcomer went to Afro-jazz artist *Ernie Smith* for his album *Child of the Light* (Sheer). Unsurprisingly, *kwaiwo*—the street-styled dance music of the townships—won the bulk of the awards, which were voted on by the public. Artist of the year went to actor/singer *Zola* (Ghetto Ruff), while *Mandoza* (CCP/EMI) secured best song and best video for the title track from his *Godoba* album. *Bongo Maffin* was named best duo or group, *TK* scooped best R&B album for *Tsakani* (CSR), and *Joe Nina* earned the best African pop award for his album *Nomthandoza* (Gallo). **DIANE COETZER**

**RIDING HIGH:** A 19-year-old R&B artist from the Philippines is using success in France to launch an international career. *Billy Crawford's* single "Trackin'" (V2) went platinum in France (20,000 units) after its release last October, and it later topped the charts in Holland, reached No. 2 in Belgium, and also charted in Switzerland and Germany. London-based V2 international product manager *Frank Niedlich* says: "Trackin'" was an ideal song for French radio. V2 France said they could deliver a hit, and then we rolled it slowly across Europe." An album, *Ride*, and follow-up single "When You Think About Me" are now set to repeat that success in the territories where Crawford has already been launched. There will be a push in the U.K., Italy, Spain, and Scandinavia after the summer, according to Niedlich. Crawford grew up in the Philippines—where he was a popular TV star as a child—but moved to the U.S. at age 12. He stars alongside *Liam Neeson* in the prequel to *The Exorcist*, directed by *John Frankenheimer* and due in spring 2003. **MILLANÉ KANG**



*Johnny Hallyday*, has sold 400,000 units since its April 23 release through Universal. Another World Cup-related single, "Live for Love United" (Sony Music France), fea-

## 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
<b>ANASTACIA</b> Freak of Nature (S)			7	8				10		
<b>CELINE DION</b> A New Day Has Come (S)	2			3	3	1		1	2	1
<b>LAURYN HILL</b> MTV Unplugged 2.0 (S)	3	10			5	9				
<b>ENRIQUE IGLESIAS</b> Escape (U)			2			10		3		
<b>SHAKIRA</b> Laundry Service (S)				6	9	4		2	7	9

# Maracle Digs Deep With 'Earth Fusion'

## Artist's Band Fuses Native American, Celtic, And Jazz Styles

BY LARRY LeBLANC

TORONTO—Spiritual references are never far away when Canadian sculptor/musician/poet David Maracle discusses the music on *Earth Fusion*, the debut album by his 3-year-old band, Yodeca.

"My music and art are gifts from the Creator," he says. "I meditate a lot when I'm doing my artwork. I'll pick up my flute and play. I'm constantly humming tunes."

Maracle is a Native American Mohawk and a citizen of the Six Nations Iroquois Confederacy. He lives on the Tyendinaga Mohawk Territory near Belleville, Ontario. A musician for two decades, Maracle is also an internationally acclaimed stone sculptor who sells his pieces worldwide at prices ranging from \$1,000 Canadian to \$75,000 Canadian (\$643-\$48,250).

Yodeca, which means "spreading the fire" in the Mohawk language, consists of flutist/drummer Maracle, guitarist Joe Lewis, and bassist/keyboardist Dave Deleary. Originally released regionally by Yodeca Productions in October 2001, *Earth Fusion* was named top alternative/new-age album of the year at the Canadian Aboriginal Music Awards in November 2001. The album is now being distributed nationally in Canada by Indie Pool. Maracle himself released two previous independent albums as a soloist, *Between Two Worlds* (1996) and *Speaking Winds* (1999).

Produced in four Ontario studios by Dan Cutrona, Yodeca's musically diverse album features Native American, Celtic, and jazz styles. The trio is augmented by such celebrated Canadian players as Mark Rogers (drums), Jacinthe Trudeau (violin), Raju Singh (tablas), Kevin Breit (mandolin/guitar), and Fergus Marsh (bass/Chapman stick).

The album developed from jam sessions Maracle had last year with friends at his Native Expressions art studio on Tyendinaga. There were also later sessions with musicians from other cultures. "When we added elements of different cultures, we started making magic," Maracle recalls. "People kept telling me that nobody had ever done Native American flute behind contemporary music in this way."

Managed and booked by Martin Cowan in Belleville, Yodeca has played several prestigious international dates, including a recent showcase in Barbados and a performance at the Sydney 2000 Olympic Games. "We hit it off beautifully down there," Maracle says of the ensuing five-week tour of Australia. "Australians really liked what we were doing. I gravitated to the aborigines and the hardships they are going through."

Maracle learned his sculpting skills early on, as he watched his artisan family create such native items as

moccasins, necklaces, and arrow quivers for their gift store. His mother, Lillian, is a gifted artist in pencil and brush. His father, Andrew, was a distinguished native lecturer and historian. Today, his brother Thomas is



MARACLE

also a world-acclaimed stone sculptor; another brother, Jonathan, leads Christian rock band Broken Walls.

"I am half-Scottish and half-Mohawk," Maracle says. "I'm a direct descendent of King Robert the Bruce of Scotland on my mother's side. My father was a full-blooded Mohawk."

Maracle began carving stone in 1988. "There were some stone sculptors I really admired, and I swore that one day I'd own some of their pieces," he says. "As I grew older, their prices got too high, so I decided I'd try my hand at sculpting. Then people started offering me money for my work."

Maracle's father, who died in 1999

at age 84, was a fervent activist for Native American rights; one of his passions was the preservation of the Native American languages. "He spoke all of the dialects of the Iroquois Confederacy," Maracle says. "I don't speak Mohawk fluently, but I'm working on it."

Maracle says he takes much creative inspiration from his father, including his love of birds, plants, and wildlife: "My dad was very close to nature. He told a lot of the old legends and talked about the spiritual side of things. All the words he told me, I kind of write my music around. Nature is in my artwork too. I'm constantly carving landscapes and animals."

The hand-crafted Canadian Iroquoian wind flutes Maracle uses are designed by him and his brother Jonathan, based on flutes found in Iroquoian excavations from different parts of North America. "The Iroquoian flute is unlike no other; it's very soft and peaceful," he says. "I [also] often play the Native American drum like the *bohtran*. It freaks people out when we switch from Native American métiers to Celtic métiers. I love Celtic music."

In order to bring his music and artwork closer together, Maracle is planning to build an elaborate multimedia gallery on Tyendinaga. "The facility will be able to accommodate 14-foot pieces of stone," he says. "I want to put really cool music behind the sculptures and animate them with videos, to have the sculptures tell a story."

## Soundbuzz And Edel Sign Distribution/Marketing Deal

BY NAZIR HUSAIN

SINGAPORE—Digital music service provider Soundbuzz has added another notable name to its roster of independent-label content partners in the Asia-Pacific region by signing a digital distribution and online marketing deal with the Singapore-based affiliate of European independent label Edel Music.

Effective immediately, Soundbuzz—which is also based in Singapore—will offer repertoire from Edel's catalog for secure commercial digital distribution and will provide marketing and promotional opportunities for Edel artists and product in the region.

The deal was concluded by Edel's digital distribution arm, EdelNet, in collaboration with the Singapore affiliate, which will oversee the deal with Soundbuzz on a day-to-day basis. Hamburg-based EdelNet GM

Stefan Weikert says, "The agreement with Soundbuzz is a further step in our international strategy to build up a network of partnerships with legitimate online services for the digital distribution of music. We are happy to have covered the Southeast Asian download market with the best possible partner around."

Soundbuzz CEO Sudhanshu Saronwala comments: "Soundbuzz is looking forward to commercially distributing Edel artists—such as Jennifer Paige, Toybox, Gregorian, and Scooter—across our vast network of online partners in Southeast Asia, India, Australia, Taiwan, and Hong Kong."

Soundbuzz has distribution deals with more than 50 independent labels in the Asia-Pacific region and has regional arrangements with EMI, BMG, and Warner Music. EMI Recorded Music is one of the Soundbuzz investors.



# NEWSLINE...

**Alejandro Sanz** won three awards May 10 at Spain's sixth Premios de la Música ceremony; María del Mar Bonet and Estrella Morente won two awards each. WEA Spain artist Sanz, who was not present at the awards, won in the best song, best video, and best album categories. World MuXXic signing Bonet won best traditional folk album and best album in the Catalan language, and Virgin/Chewaka's Morente took the best new artist and best flamenco album honors. The biggest surprise was the failure of the year's biggest music and social phenomenon—the CD-driven TV talent show *Operación Triunfo*—to win the two prizes for which it was nominated. But while it missed out on best new artist (for, jointly, the show's 16 contestants) and best TV music program, the label behind *Operación Triunfo*, Vale Music, was named best independent label. Among the other winners, flamenco guitarist Paco de Lucía collected a special lifetime achievement award at the ceremony. The event was organized for the first time by the Academy of Music Arts and Sciences, created in February by authors and publishers society SGAE and artists association AIE. Voting was by 5,000 SGAE and AIE members and 300 other industry insiders.

HOWELL LLEWELLYN



MAZZA

**Italian law-enforcement agencies** seized 900,000 illegal CDs in first-quarter 2002, according to estimates by anti-piracy organization Federazione Controllo la Pirateria Musicale (FPM). This is an increase of 195% from the same period last year. The number of seized CD burners fell 9% year-on-year to 230. Police arrested 549 individuals, an increase of 228%, and 517 people were prosecuted for copyright-law infringement, up 316%.

Police were particularly active in the week after the Sanremo Festival, when more than 500,000 illegal CDs were seized. FPM president Enzo Mazza says, "These quarterly figures are encouraging, in that they prove that the stiff sanctions of Italy's copyright law of the year 2000 are being applied. The next big challenge is the summer months, when street vendors move from the cities to the beaches."

MARK WORDEN

**Sony Music artist Che Fu** dominated the New Zealand Music Awards (aka the Tuis) May 10 at Auckland's St. James Theatre, winning the album and single of the year awards. The former member of '90s hitmakers Supergroove won five Tui awards, including the People's Choice Award, voted for by members of the public.

The majority of judging in the 24 Tui categories is carried out by a 30-strong panel of experts drawn from the radio, press, and TV industries. Other multiple winners were Virgin act Salmonella Dub (top group and international achievement) and Warner Music's Anika Moe (songwriter and top female artist). Former Thompson Twins member Tom Bailey was among the winners, sharing the best producer award with Epic signing Stellar\*; Bailey and the band jointly produced the act's *Magic Line* album. The event was broadcast the same night by state broadcaster Television New Zealand's TV2 channel.

JOHN FERGUSON

**Chrysalis Group** has announced a return to profitability for the six months that ended Feb. 28. The U.K.-based company had a pretax profit of £600,000 (\$870,000) vs. a pretax loss of £5.6 million (\$8 million) in the same period last year. Revenue rose 21% to £113.7 million (\$165 million). Chrysalis' music division contributed to the turnaround, posting an increase in profits before interest and taxes to £1.4 million (\$2 million) from £300,000 (\$430,000). Its music publishing division "continues to shrug off the woes of the global music market," according to CEO Richard Huntingford, delivering a 5% increase in net publishers' share to £4.1 million (\$5.97 million). For the gains, Chrysalis cites the success of David Gray's *White Ladder* (IHT/EastWest) and increased synchronization activity, including the use of the Dandy Warhols' "Bohemian Like You" (Capitol) in a U.K. Vodafone commercial.

LARS BRANDLE

**Vitaminic**, the Milan-based international online music service provider, posted a revenue of 4.5 million euros (\$4.11 million) in the financial year 2001—an increase of 138% on 2000. Net loss was 13.5 million euros (\$12.34 million), compared to a loss of 25 million euros (\$22.85 million) in 2000. According to CEO Gianluca Dettori, "2001 was characterized by a general market downturn, especially after Sept. 11; increased volatility in the financial markets; slow consolidation in the digital music market; and a contraction of advertising revenues, especially for the Internet. In spite of this gray scenario, we managed to close the year with substantial growth."

MARK WORDEN

## BMG Taiwan's Chou Wins Big At Golden Melody Awards

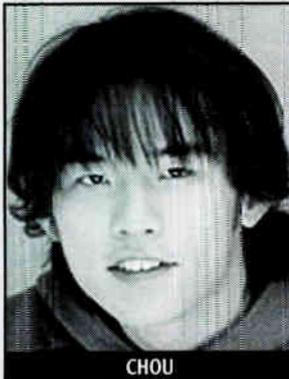
BY TIM CULPAN

KAOHSIUNG, Taiwan—Sony labelmates A-mei and Harlem Yu took top vocalist honors at this year's government-sponsored Golden Melody Awards May 4 in Taiwan, though BMG's Jay Chou dominated the event with three wins.

Taiwan's A-mei and Yu (both of whom are signed to Sony Music Taiwan) picked up the best female and best male Mandarin singer awards, respectively, at the 12th annual Chinese-language music awards ceremony, held in the southern Taiwan city

of Kaohsiung. Despite having been nominated in the category five times previously, this year was the first time that A-mei won the best female Mandarin singer award.

Chou's self-produced album *Fantasy* (BMG Taiwan) was named best album, and the artist picked up the best producer award as well. The 21-year-old former music student's songwriting skills also garnered him the golden statue for



CHOU

best songwriting. Lyricist Fang Wen added to *Fantasy's* tally by picking up the best lyricist award.

The Golden Melody Awards are sponsored and organized by Taiwan's Government Information Office (GIO), which regulates the media and entertainment industry. The GIO also chooses the panel of judges, which is made up of industry notables, government officials, and critics, who choose nominees from product released in the preceding calendar year. The same panel then votes on the winners.

An audience of some 2,000 people attended the ceremony, which was broadcast live nationwide on several domestic networks and featured live performances by, among others, A-mei and Rock Records vocalist Jeffrey Kong, who was named best new artist.

R&B-styled performer Chou says that receiving the best producer award made him especially proud. "People say my music is too rough, but that's how I want it."

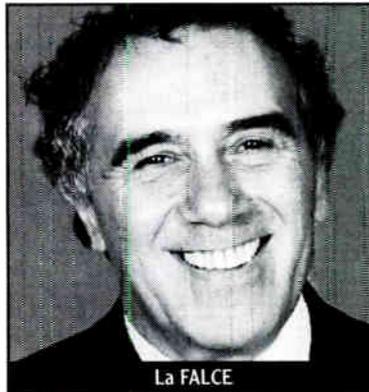
## Universal Italy CEO Calls For CD Price Cuts Move Announced As Part Of Fight Against Piracy And Poor Sales

BY MARK WORDEN

MILAN—Universal Music Italy president/CEO Piero La Falce has called on the Italian industry to lower CD prices as part of its ongoing fight against music piracy and poor record sales.

La Falce, who heads the domestic market leader (with an estimated 30% share), called a special press briefing May 7 at Universal's Milan headquarters, titled "The Boom in Music: The Crisis in Record Sales." He told attendees: "One of the solutions that we propose is that the top [album] price [at retail] should be lowered from 20 euros [\$18.20] to 15 euros [\$13.65]—something that we did during this year's Sanremo Festival for albums by Gianluca Grignani and Francesco Renga—and which we will now do for Francesco Tricarico. I hope that our colleagues at other labels will follow suit."

La Falce tells *Billboard* that he sees price cuts as a way of bringing people back into record shops. "I don't share the view that CDs in Italy are too expensive," he insists, "but when you're competing against the 'free music' of piracy, then they can seem expensive. I expect that this will provoke a reaction from other labels, but in these troubled times, I think that could be a good thing. After all, when Universal, along with EMI, threatened to boycott this



La FALCE

year's Sanremo Festival, that produced results." The festival's organizers and RAI TV promptly offered the music industry greater involvement in the organization of next year's event, and the labels withdrew their threat.

La Falce adds that he hopes that his stance "will encourage the industry as a whole to look at its costs of production." In order to illustrate his point during the briefing, La Falce broke down what he called the typical costs of a "top price" CD. They were artist royalties (28%), pressing

(8%), payments to authors body SIAE (10.5%), distribution (7.5%), recording (8%), marketing (15%), and "residual" (23%). According to La Falce, "All areas are up for discussion in future contracts, and we have to look at ways of lowering the costs. The situation in Italy at the moment is disturbing, to say the least.

"The industry's turnover in 2001 fell by 8.6% [to \$524.7 million]," La Falce continues, "and the received wisdom is that the percentage fall for 2002 will be even more dramatic—somewhere between 15% and 20%. And yet this is happening at a time when concerts are selling out and sales of musical instruments are increasing. I'm sure that in a few years' time, when the industry finds viable methods for selling music digitally, then all will be well. But until then, we have to find solutions for a major crisis."

Asked whether the lowering of prices might be counterproductive for the music industry, La Falce says: "Not at all. Our real aim is to bring attention to the state of the industry and to get consumers back into record shops."

## Nordic Records Looks East To Expand

BY KAI R. LOFTHUS

OSLO—Veteran Norwegian record industry executive Tor Eriksen has re-emerged as the driving force behind Nordic Records, a new label that is looking to simultaneously make its mark in Norway and on the other side of the globe.

In the late '80s, Eriksen served as marketing manager at EMI Norway before heading the Oslo-based affiliates of independents Mega Records, Scandinavian Records, and Arcade Music Co., eventually becoming managing director of EMG Records Norway. His new, self-funded label is based in Oslo, with GMs handling its operations in Sweden and Denmark. Nordic's Swedish business will be overseen in Stockholm by Kim Hermansen and in Copenhagen by Lau Wulfsberg; GM Roy Olafsen handles the day-to-day running of the Norwegian office.

Though the label has yet to make its first local signing, Nordic has already set up four sub-labels: Perceptive (for club/dance releases), Cosmos (commercial pop), Green (compilations), and Blonde Music. The latter will be used exclusively as a licensing vehicle to take Scandinavian music into Asian markets.

Eriksen says he is principally looking to focus Nordic's efforts on the Scandinavian and Asian regions. "We don't have any partners internationally," he notes, "but we intend

to exploit the network of contacts we have developed through the years."

A Scandinavian regional distribution deal for the Nordic labels has been inked with Malmö, Sweden-based Playground Music Scandinavia. "Playground has a good reputation because of [its] genuine interest in music," Eriksen says. For international repertoire, Nordic has struck deals with independent Eve Records in the U.K. and Lightning Records and Byte Records in Belgium to represent its repertoire in Scandinavia. The deal with Byte includes the back catalog of '90s techno act 2 Unlimited.

Eriksen first came up with what would be the template for Nordic's creation just prior to joining Arcade in 1998. "At the time," he explains, "I was talking to a few people about a partnership, including Michael Haentjes [chairman/CEO] at Edel [in Germany] and [president/CEO] Nico Geusebroek at Arcade Music [in the Netherlands]. Nico offered me the managing director's job at Arcade [Norway], while also allowing me to develop my own independent activities in music publishing and make plans for developing projects in Asia." Although Eriksen retains certain publishing interests developed at that time, those Asian projects have remained in the embryonic stage until now.

Following Dutch-headquartered Arcade's merger with Roadrunner and the subsequent formation of Stockholm-based EMG Records—created from the sale of Roadrunner Arcade's affiliates in Sweden and Norway to Malmö-based European Multimedia Group (*Billboard*, July 14, 2001)—Eriksen was named managing director of EMG Records Norway. He left earlier this year.

In addition to running the individual offices, the GMs have region-wide responsibilities. Olafsen oversees compilation activities in the region, and Wulfsberg handles A&R with Eriksen. Though Hermansen's regional role has yet to be defined, he will look after Finnish activities and continue to manage Rebel's Room, the Stockholm-based label operated by Stockholm Records-signed dance duo Antiloop.

"Another idea we have," Eriksen says, "is to act as a broker for artists we don't necessarily have Scandinavian rights to but who would like to have relations with a professional record company. We can help artists and guide them toward international markets. My initial thought was that there wasn't much potential for that in a country like Sweden. But Kim tells me that there are a lot of Swedish artists who don't get the chance to try themselves outside Sweden. There's big potential in that for us."

## BMG Sells Its Remaining Stake In Crescendo

BY NYAY BHUSHAN

NEW DELHI, India—BMG has sold its 70% stake in BMG Crescendo (India) to the company's managing director, Suresh Thomas, who already owned the other 30% of the label.

The company, which will now be known simply as Crescendo Music, will continue to be BMG's Indian licensee. According to BMG Asia Pacific senior VP Tim Prescott, "With the current state of international business, it will be difficult [for the major] to manage resources with an eye on profit."

International repertoire has long proved to be a hard sell in a domestic market that is dominated by soundtracks from the vast Mumbai-based "Bollywood" Indian film industry. (It is the world's largest, in terms of the number of productions.) According to local industry estimates, international repertoire accounts for less than 15% of sales in the Indian music market.

BMG Crescendo was formed in June 1995 as a joint venture with

Crescendo Music & Marketing, one of India's most successful independent labels at the time. Thomas notes, though, that "BMG has a realistic approach to the business, and its profitability standards are difficult to achieve in the Indian market."



PRESCOTT

The film soundtrack market in India is characterized by large acquisition costs and huge risks. Of those international majors operating in India, Sony and Universal have been active in acquiring blockbuster soundtracks. BMG Crescendo first entered the film soundtrack market with the score album to the successful 1996

movie *Maachis* (Matches). In 1998, BMG announced plans to step up its involvement with Bollywood soundtracks (*Billboard*, March 7, 1998), but it failed to achieve any major hits.

Crescendo now has plans to re-enter the film soundtrack market, starting with two titles, *Paanch* (Five) and *Danger*, scheduled for release by the end of this month.

## Events Calendar

### MAY

May 19-21, **10th Bi-Annual International Gospel Industry Retreat**, MGM Grand Hotel, Las Vegas. 615-383-4675.

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, **Classical Brit Awards**, Royal Albert Hall, London. classicalbrits.co.uk.

May 23, **47th Annual Ivor Novello Awards**, Le Meridien Grosvenor House Hotel, London. 20-7636-2929.

May 23, **VH1 Divas Las Vegas**, MGM Grand Hotel, Las Vegas. 212-846-7882.

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 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

### JUNE

June 1, **MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8900.

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 10-12, **Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002**, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

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 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

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 20, **2002 Governors Awards Honoring Janet Jackson, Thomas Newman, and Chris Montan**, sponsored by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

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 8-9, **Plug-In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

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

July 18, **2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra**, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, spon-

sored by the Songwriters Guild Foundation, various venues, 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, various venues, 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.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

### 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. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

### OCTOBER

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

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Cen-

ter, Amsterdam. 31-35621-8748.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

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](mailto:mwhitmire@billboard.com).

## Life Lines

### MARRIAGES

**Cyndi Thomson** to **Daniel Goodman**, May 11 in Nashville. Bride is a country recording artist.

### DEATHS

**Hillous Butrum**, 74, of natural causes, April 27 in Nashville. Butrum played bass for Hank Williams' Drifting Cowboys band, of which he was a member until the early 1950s and again when the band got back together in 1977. He played with other Nashville greats like Marty Robbins and Hank Snow, for whom he performed a solo break on *Music Makin' Mama From Memphis*. Butrum also wrote songs recorded by Roy Acuff and Dave Dudley.

**Richard L. Broderick Sr.**, 74, of natural causes, April 26 on Marco Island, Fla. Throughout his career, Broderick held executive positions with RCA and MCA before forming his own label, Tara Records. He worked with Tim Rice to produce the *Jesus Christ Superstar* cast album, later becoming a professor at New York University, where he established the music and business technology program. Broderick was also a past chairman of the board of the Country Music Assn. He is survived by his wife, six children, and 12 grandchildren.



**Tweet Smell of Success.** Elektra's "Tweet Week" resulted in a No. 3 debut on the *Billboard* 200 for the new artist's *Southern Hummingbird*. Label executives hand-delivered the album to key retail accounts, while Tweet appeared at a New York Wiz location, where WHITZ (Hot 97) New York afternoon host Angie Martinez broadcast live. Pictured at the remote are, from left, Missy "Misdemeanor" Elliott and Tweet. Tweet is signed to Elliott's Elektra imprint, the Gold Mind.

## Good Works

**HITTING HOME:** Suzanne Vega and fellow members of the **Greenwich Village Songwriter's Exchange** pay tribute to the victims of Sept. 11 with *Vigil*, a compilation of songs influenced by the attacks.

Vega, who contributes her own track, "It Hit Home," says she was moved to create the CD while attending the New York-based Exchange's weekly workshop after the attacks. "I realized that people were writing about their own point of view, and it struck

me how beautiful the songs were."

Folk pioneer and group founder **Jack Hardy** provides "Ground Zero," a poignant account of survival after losing his younger brother, **Jeff**, in the World Trade Center attacks. Part of the proceeds from the compilation will go to Jeff Hardy's widow, with the remainder distributed to other widows by *Windows of Hope*.

For Vega, the hardest part of the project was "actually listening to the songs and putting them in order. It was so emotional, I could only listen to the

songs for a couple of hours a day."

*Vigil* is available exclusively through [Amazon.com](http://Amazon.com). Contact: **Ana Adame** at 212-941-9665.

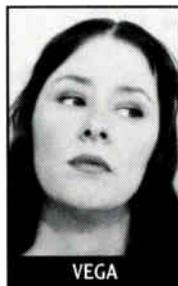
**POP STAR:** The Music for Youth Foundation (MYF), StarPolish, and the Digital Club Network have teamed to create the first MYF Pop Scholarship Award, to be announced June 19 at the UJA Federation event honoring **Daniel Glass** and **Fred Davis**. The MYF board of directors and an assembled panel of music industry A&R executives will determine which of the aspiring musicians between ages 13 and 25 will receive the \$25,000 scholarship. This is the first pop/rock scholarship for MYF, a nonprofit affiliate of

the UJA founded to provide education to young musicians through grants and scholarships. Contact: **Timothy Thomas** at 212-836-1320.

**SWEET RELIEF:** **Linkin Park** will be among the musicians practicing their putting skills for the Sweet Relief Mini-Golf Party and Rock Auction June 6. The day will pit artists against music executives on the mini greens of Sherman Oaks Castle Park in Los Angeles to raise money for Sweet Relief, a financial assistance program for musicians with living and medical expenses. Warner Bros. Records chairman **Tom Whalley** has been named the honorary tournament marshal. Contact: **Cara Kleinhaut** at 818-953-3203.

**Solution to this issue's puzzle (page 80)**

K	I	D	D	S	W	I	P	E	L	O	T	S	
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VEGA

# MERCHANTS & MARKETING

## Trans World Puts \$35M Into E-Works Figure Does Not Include \$22M Spent To Launch Initiative Last Year

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment will spend \$35 million this year rolling out its e-works initiative, an in-store kiosk/listening and viewing station that will tie into a customer loyalty program to be introduced this fall. Last year, Trans World spent \$22 million launching that effort, which it is building in conjunction with Microsoft Internet technologies.

Total capital expenditure (which it funds from cash flow) is expected to be \$60 million this year, up from the \$51 million spent last year, according to a Trans World 10-K filing with the Securities and Exchange Commission. While Trans World has a \$100 million secured revolving credit facility with Congress Financial, it did not have any borrowing outstanding as of Feb. 3, the last day of its fiscal year.

Last year, the company posted a net income of \$16.8 million, or 39 cents per diluted share, on sales of \$1.39 billion. Sales dropped 1.9% from the previous year's total of \$1.41 billion. The \$16.8 million in net income is down from the previous year's net income total of \$40.2 million, which was down from 1999's total of \$61.4 million. Earnings before interest, taxes, depreciation, and amortization last year was \$72.6 million, down from the previous year's total of \$168 million. Despite the declines in income, the chain's balance sheet remains strong, showing little debt and shareholder equity totaling \$448.1 million. The company finished last year with \$229 million in working capital.

Breaking out sales, music made up 67.7% of revenue last year, down from 75.1% in 2000. Movies is the largest-growing product line in the Trans World store, accounting for 19.3% last year, of which 11.7% was for DVD and 7.6% was for VHS. In the prior year, movies comprised

14.5% of the chain's business. Videogames are also growing for the chain, accounting for 4.3% of sales, up from 2.1% in the previous year. The other product category, which includes accessories, T-shirts, and lifestyle product, generated 8.9% of the chain's sales, up from 8.1% in the previous year.

Comparable-store sales declined 0.2% last year, with mall stores down 3.8% while free-standing stores increased by 0.9%. Breaking comparable-store sales out by product line, music was down 12.7%, while movies were up 35.5% and videogames were up 76%.



Trans World attributed falling music sales to CD burning and the decline of the cassette format and the singles configuration. But its 10-K adds that the company believes that the labels will issue more singles, which it says should have a positive impact on the sales of both singles and CDs.

Gross profit last year was 32.6% of revenue, down from 35.2% in the previous year. The company attributed this to the decline in the higher-margin music business, which was offset by an increase in lower-margin video revenue. Selling, general, and administrative (S/G/A) expenses increased to 30.5% last year, up from the 29.5% of revenue in the prior year. Trans World says the increase is due to its FYE branding initiative, supply-chain enhancement, and e-commerce development.

As of the end of its fiscal year, Trans World ran 903 stores; 669 are

mall stores, which were all converted to the FYE logo last year. The FYE stores average 5,000 square feet, although the chain also runs 16 superstores under that logo, which have an average size of 23,900 square feet. Trans World has one other superstore, Planet Music, measuring 31,000 square feet and located in Virginia Beach, Va.

Trans World also runs 216 free-standing stores under the logos Coconuts, Strawberries, and Spec's, and they average about 5,300 square feet. The company has 17 Saturday Matinee outlets, a movie-video chain that it no longer opens as a stand-alone concept because it includes movies in all of its stores. The Saturday Matinees average about 2,300 square feet. Last year, Trans World closed 101 stores and opened 35, 16 of which were relocations. Trans World's 903 stores have 5.1 million square feet of space and are in 46 states. The company's stores and warehouses are staffed with 9,700 employees, 4,000 of which are part-timers.

Trans World runs two warehouses, one in Albany, N.Y., and one in Canton, Ohio, and they ship to the chain's stores at least once a week. The company's rent expenses last year were \$123.6 million, but that number does not include mall common-area maintenance charges, which Trans World counts as part of its S/G/A expenses. Last year, Trans World spent \$25.6 million on advertising, up from \$22.3 million in the prior year.

At year-end, Trans World had 42.6 million shares outstanding, but that is down from 53.5 million the previous year. The company has been using stock buy-back programs to maintain the value of its shares. The company is authorized to buy back another 1.8 million shares. On May 14, the company stock closed at \$7.61.

## Sumthing Distribution Gets Game With 'Halo'

BY STEVE TRAIMAN

Adding to the expanding links between video games and music soundtracks, Nile Rodgers' Sumthing Distribution has a co-label agreement with Microsoft's Bungie Studios subsidiary for the Xbox *Halo: Combat Evolved* original soundtrack.

The game itself is the top seller for the Xbox system, with more than 1 million copies sold since its launch last Nov. 15, according to NPDFunworld, which tracks sales at retail.

Due in stores June 11 on Rodgers' Sumthing Musicworks label at \$15.98 suggested retail, the soundtrack was written and composed by Martin O'Donnell and Michael Salvatori.

According to Sumthing president Andy Uterano, under terms of the agreement, Sumthing Distribution will manufacture the CDs and handle retail marketing, sales, and distribution. He says, "We expect this will be the first project in a long-term relationship."

Rodgers, who is CEO of the label and distributor, adds, "Our expertise in distribution to our national retailers, in combination with Microsoft's online capability, will guarantee a successful launch of the soundtrack."

Bungie Studios and *Halo* product manager Steve Fowler says, "We've had thousands of requests for the *Halo* soundtrack from our fan community and are ecstatic to make it available. With [game] sales continuing to climb every day, we're sure there will be great demand for this amazing CD."

The Xbox system itself has about 2 million sales in the U.S., which means one of every two owners has a

copy of *Halo*. The title is also available in Europe and Japan, where Xbox was launched earlier this year.

Earning "game of the year" awards from several national publications, *Halo* was repackaged this month for retail with a new foil-wrap cover. The award sticker is on the front, with a special banner on the back that reads: "Look for the official soundtrack on bungie.com or your favorite retailer."

To promote the soundtrack in addition to Sumthing Distribution's in-store promotions with its music retailers, an extensive Bungie online marketing campaign is planned. The online store at the Bungie site also offers the *Halo* novel, strategy guide, T-shirts, and other merchandise. The music will get full exposure in the Xbox exhibit at the upcoming Electronic Entertainment Expo conference and trade show, expected to bring more than 50,000 attendees to the Los Angeles Convention Center May 22-24.

The soundtrack concept evolved quickly after strong fan response to the first trailers for *Halo* before Xbox was launched. Rodgers was originally going to be involved in producing the album, but the scheduling didn't work out, so Sumthing wound up with the distribution deal.

Sumthing Distribution launched four years ago as a distributor and creative outlet for independent artists and labels.

Uterano and Rodgers are already looking at other videogame projects. Uterano says, "With more music retailers getting into video and computer games, we're also thinking seriously of getting in game distribution as well."



RODGERS

## The Ultimate Music Retail Guide

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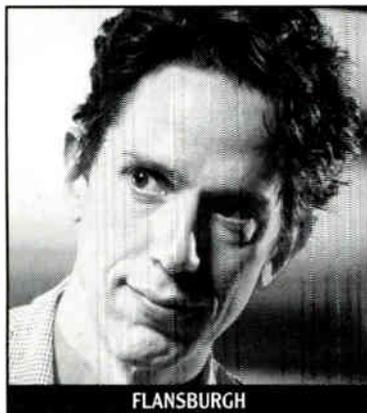
# Kids And Adults Will 'No' Doubt Enjoy They Might Be Giants' Latest Via Idlewild

BY MOIRA McCORMICK

They Might Be Giants' (TMGB) antic, eccentric music, which the New York-based duo of John Flansburgh and John Linnell has been making for two decades, has long attracted grade-school-aged kids alongside the pair's adult target audience. Its recent Grammy Award win for best song written for a motion picture, television, or other visual media—for "Boss of Me," the theme to the hit TV series *Malcolm in the Middle*—further underlines its kid appeal.

Now, TMGB has taken the logical step of releasing its first album specifically tailored to kids: *No!*, which hits stores June 11 on Idlewild/Rounder Kids. Rounder is working the album to TMGB's fan base at mainstream record stores, as well as to the kids' specialty market, according to GM Paul Foley. The 17-track recording, produced by Flansburgh and Linnell, is an enhanced CD that enables users to manipulate the animated visuals accompanying each song.

Making an album for children "would have appealed to us from the very beginning," Flansburgh says (who is not a parent himself, though Linnell has a 3-year-old son), "if we hadn't



FLANSBURGH

been afraid that people would completely misconstrue where the band was heading. We have a really viable rock career—100 shows a year in rock venues, and we play rock festivals; we're a rock band.

"I guess we just didn't want people to think we were leaving rock. Having done side projects [such as Flansburgh's band Monopuff], we knew that the first thing people ask in interviews is, 'Are you breaking up the band?' They think you're changing careers [when pursuing a different path]."

But with seven adult rock albums out at this point, TMGB felt it was

established enough that no mistaken conclusions would be drawn. Plus, Flansburgh points out, "we've done a lot of outside work in TV and film music [including contributing to the soundtrack of *Austin Powers: The Spy Who Shagged Me*], so people have acclimated to the idea that TMGB does a variety of things." He notes that TMGB has also launched its first children's interactive Web site, giantkid.net, which provides previews of the music and interactive elements of *No!*

The selections on *No!* are lyrically fanciful and musically diverse, reflecting Flansburgh and Linnell's wide-ranging fascination with the arcane ("The Edison Museum"), the surreal ("I Am Not Your Broom"), and the fantastic ("Four of Two"). There's even a cover version of a '60s public-service announcement urging kids to cross streets at their proper corners, called "In the Middle, In the Middle, In the Middle" (sung by Flansburgh's wife, Robin Goldwasser.) "As far as we know, it's the only song whose publishing is controlled by the New York Department of Transportation," Flansburgh says. He notes that album track "Clap Your Hands" "is a groove song, almost like a James Brown song, and it's so simple—but perfect for kids. It gives them something to do, but chugs along in a very simple way."

Flansburgh says the band's adult fans have indicated that *No!* is something they'll also want to pick up. "We've gotten a clear response from them that this is a project they're very interested in. The songs aren't watered-down, there are interesting arrangements and production; for our fans, it's just a really nice slice of psychedelia."

Foley says, "We're targeting the album to be placed in the Giants' regular sections in record stores, such as Tower, Borders, and Barnes & Noble—all good Giants outlets and with traditional listening-station programs. We're advertising in magazines like *Blender*, *Magnet*, and *Time Out New York*, New York being by far their strongest market, with 10% of their sales coming from there."

On the children's' retail side, Rounder Kids is targeting children's specialty chains like Imaginarium and Zany Brainy/Right Start. Foley notes, "We'll also be working with Amazon and its past-buyer mailing list, which targets fans who've previously bought TMGB."

Flansburgh and Linnell will appear (without their electric backing band) at a series of in-stores to promote *No!* "The challenge with scheduling these in-stores," Foley says, "is that timing is crucial. We want the Giants fans, but we also want their kids, so the traditional Tower Records in-store time of 5 p.m. probably wouldn't work. We're looking at weekends [and] earlier in the day instead."

## Declarations Of Independents...

by Chris Morris



**TUCSON ROCKS:** Sometimes the act of compiling a reissue can take on an autobiographical cast. So it was with *Think of the Good Times: The Tucson '60s Sound 1959-1968*, an entertaining and revealing collection recently released by Burbank, Calif.-based Dionysus Records' Bacchus Archives imprint.

The set—an expanded CD version of a Bacchus LP issued in 1990—is what Dionysus owner **Lee Joseph** calls a "total labor of love."

Born and raised in Tucson, Ariz., Joseph was raised on such local top 40 stations as KTKT and KIKX. (*Good Times* begins with a KTKT jingle and a vintage spot for a KIKX teen dance.) Like many of the stations in that era before national homogeneity became the airwave norm, those outlets seasoned their playlists with singles by local garage bands.

"All that stuff got played," Joseph recalls. "Regional radio was wonderful in the '60s."

Joseph maintained his affection for those little-known acts through the years. He says, "A friend of mine had a 'new wave' radio show on an FM station around 1981, and I gave him the idea of doing a show about Tucson music." Though the show never happened, Joseph compiled his favorite tracks and conducted interviews with many of the movers and shakers of '60s Tucson rock; the fruit of those labors became *Think of the Good Times*.

While some of the names on the package—like **the Dearly Beloved** and **the Grodes** (well-known among garage-rock aficionados for their "Let's Talk About Girls")—will be familiar to collectors, the majority of the acts never broke the surface outside Tucson. Joseph observes, "A lot of times with these regional bands, it was a dice roll."

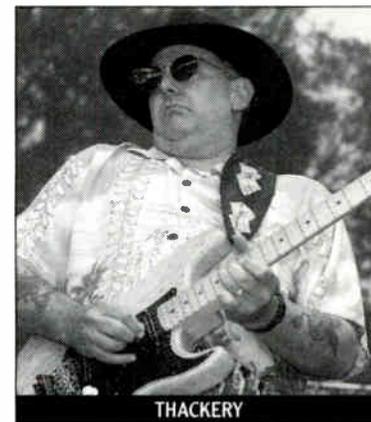
But few garage-rock fans will be able to resist the R&B-flavored stompers and surfy instrumentals proffered by such obscurities as **King Rock & the Knights**, **the Quintrels**, **the Sot Weed Factor**, and **the Bucket City Distortion Rackett**. Joseph continues to carry the torch, manning the DJ booth at the Bigfoot Lodge in Los Angeles' Atwater district every Saturday night and the last Thursday of every month. Hit him at the right time, and he might spin some vintage stuff for you.

**FLAG WAVING:** **Eddie Hinton**, one of the great lost voices of blue-eyed Southern soul, receives a tribute on singer/guitarist **Jimmy Thackery's** May 28 Telarc release *We Got It*.

Hinton, the longtime in-house

guitarist at the storied Muscle Shoals, Ala., studio that became a '60s soul hit factory, was also a prolific songwriter; in 1977, he cut a scorching Capricorn album of his own, *Very Extremely Dangerous*.

Thackery remembers, "I was still in [the Washington, D.C., band] **the Nighthawks**, and one of us found a copy of *Very Extremely Dangerous*. We all just went nuts over it. We all thought he was black! . . . We decided to find this guy, and we finally tracked him down in Alabama."



THACKERY

Hinton, whose career was ultimately trashed by substance-abuse problems, went on the road with the Nighthawks for a couple of weeks. "He was eccentric, to say the least—kind of a mad genius," Thackery recalls. "Some nights he'd just curl up and take a nap on the monitors. The next night he was **Otis Presley!** You never knew what to expect."

Thackery lost touch with Hinton, who died in 1995, but his interest was rekindled in 2000, when Zane Records in the U.K. issued a staggering collection of Hinton demos and outtakes, *Dear Y'All*. "I brought it home, and my wife and I just hit the ceiling," Thackery says. "She came up with the idea of, 'Why don't you just do a bunch of these tunes?'"

Thackery and his band **the Drivers** turn in powerful performances of Hinton's material on *We Got It*. Thackery shines vocally and instrumentally on the irresistible title cut, keyboardist **Ernie Cate** of **the Cate Brothers** (who guest throughout) takes the lead on the potent ballad "It's All Wrong but It's All Right," and drummer **Mark Stutso** steps up to the mike for the powerful "Dangerous Highway." Thackery also contributes three original numbers, including a terrific instrumental, "Blues Dog Prowl."

In the end, *We Got It* is a fine homage to the difficult but amazing Hinton. Thackery's verdict: "He was a little schizo, but on the nights he was on, [it was] 'Fasten your seat belts.'"

Billboard

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## Retail Track™



by Ed Christman

**DVD IS THE KEY:** With the Blackstone Group confirming that it has signed a definitive agreement to acquire a majority stake in the Columbia House record club (*Billboard*, March 16), Retail Track hears that the deal, which is expected to close in June, values the company at about \$420 million, with Blackstone owning an 85% stake and the remaining 15% split evenly between current owners Sony Music Entertainment and the Warner Music Group.

The Blackstone Group is buying Columbia House on behalf of its Blackstone Capital Partners III investment fund. The debt funding will be provided by UBS Warburg and Banc of America Securities, according to a Blackstone press release. Sources suggest that Blackstone is putting up about \$125 million, the banks are providing about \$100 million in debt, and the two majors will be owed the remaining \$95 million.

In its heyday in the mid-90's, Columbia House is said to have gener-

profitability, which is an essential component of any contemplated IPO.

Flanders observes that DVD-player penetration has now reached 25% of U.S. households, and those households are buying twice as many movies compared with the same stage of VHS player penetration. He says, "As DVD pricing becomes more competitive, DVD sell-through will increasingly cannibalize rental video, and we will be the beneficiary of that mixture."

### ANOTHER ONE (-STOP) BITES THE DUST:

Sources say Brooklyn, N.Y.-based one-stop MCM is in the process of closing its doors, with owner Meyer Minyon said to be making the rounds to suppliers in an attempt to negotiate payment settlements. MCM had been a growing power in the New York one-stop community but fell on hard times when lower-priced Canadian product entered the Northeast market a few years back. Adding to its problems, Universal Music & Video Distribution (UMVD) withdrew early delivery privileges, apparently in punishment for an alleged MCM street-date violation. MCM responded by filing a suit Dec. 15, 2000, against UMVD that alleged the major engaged in unfair trade practices by punishing the one-stop and was seeking to cause intentional injury to the wholesaler's business while failing to take any action against Canadian exporters, who are selling Universal albums in the U.S. before street date and for cheaper prices than MCM pays. That lawsuit is ongoing, although the court threw out part of MCM's allegations.

In related news, sources say UMVD is once again pruning its one-stop customer lists, cutting off about 20 of them from buying direct from the company. The move comes almost a year after UMVD went through a similar exercise that saw 15 one-stops lose the privilege of buying directly from the major. UMVD never commented on the strategy, but industry observers at that time speculated that the 15 one-stops were eliminated from direct purchasing because they did not generate enough billing, their financial wherewithal was doubted, or they were known to have an occasional lapse in adhering to ethical business practices.

**BRANDING:** The Hard Rock Cafe, which runs 100-plus restaurants in 40 countries, continues to look for ways to brand itself. Its latest move is to open an interactive memorabilia museum at the Guinness World Records Experience in Orlando, Fla. The 17,000-square-foot Hard Rock Vault will house a museum space containing costumes and instruments from rock's best-known artists, a merchandise store, and a snack bar.

## RIAA Certifications For April

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

Various artists, *Now That's What I Call Music! Vol. 9*, UTV. Celine Dion, *A New Day Has Come*, Epic, her eighth.

### MULTI-PLATINUM ALBUMS

**Linkin Park**, *Hybrid Theory*, Warner Bros., 8 million.  
**Limp Bizkit**, *Chocolate Starfish and the Hot Dog Flavored Water*, Interscope, 6 million.  
**Willie Nelson**, *Stardust*, Columbia, 5 million.  
**Willie Nelson**, *Willie Nelson's Greatest Hits (& Some That Will Be)*, Columbia, 4 million.  
**R. Kelly**, *TP-2.com*, Jive, 4 million.  
**Tim McGraw**, *Greatest Hits*, Curb, 3 million.  
**Ja Rule**, *Pain Is Love*, Murder Inc./Def Jam, 3 million.  
**Puddle of Mudd**, *Come Clean*, Flawless/Geffen/Interscope, 2 million.  
**Celine Dion**, *A New Day Has Come*, Epic, 2 million.  
 Various artists, *Now That's What I Call Music! Vol. 9*, Universal/EMI/Zomba/Sony, 2 million.  
 Soundtrack, *Moulin Rouge*, Interscope, 2 million.  
 Soundtrack, *Singles*, Epic, 2 million.



### PLATINUM ALBUMS (1 million units)

**Simon & Garfunkel**, *Collected Works*, Columbia, their ninth.  
 Various artists, *WoW! Gospel 2001*, Verity.  
**AZ Yet**, *AZ Yet*, LaFace, its first.  
**Brandy**, *Full Moon*, Atlantic, her third.  
**Lonestar**, *I'm Already There*, BNA Records, its second.  
**Martina McBride**, *Greatest Hits*, RCA Nashville, her fifth.  
**Master P**, *Ice Cream Man*, No Limit/Priority, his fourth.  
**Diamond Rio**, *Greatest Hits*, Arista Nashville, its third.  
**Willie Nelson**, *Half Nelson*, Columbia, his 13th.  
**Luther Vandross**, *This Is Christmas*, Epic, his 13th.  
**Rascal Flatts**, *Rascal Flatts*, Lyric Street/Hollywood, its first.  
**Conjunto Primavera**, *Necesito Decirte*, Fonovisa, its first.  
**Michelle Branch**, *The Spirit Room*, Maverick/Warner Bros., her first.

### GOLD ALBUMS (500,000 units)

Various artists, *WoW Worship Green*, Integrity.  
**Neil Diamond**, *The Essential Neil Diamond*, Columbia, his 37th.  
**John Mayer**, *Room for Squares*, Aware/Columbia, his first.  
**Incubus**, *S.C.I.E.N.C.E.*, Immortal/Epic, its third.  
**Brandy**, *Full Moon*, Atlantic, her third.  
**Van Morrison**, *Days Like This*, Polydor/Atlas, his eighth.  
**Josh Groban**, *Josh Groban*, Reprise/Warner Bros., his first.  
**Brad Paisley**, *Part II*, Arista Nashville, his second.  
**Joe**, *Better Days*, Jive/Zomba, his third.  
**Mystikal**, *Tarantula*, Jive/Zomba, his fifth.  
**Barry White**, *Ultimate Collection*, UTV, his 12th.  
**B2K**, *B2K*, Epic, its first.  
**Nappy Roots**, *Watermelon, Chicken & Gritz*, Atlantic, their first.  
**Third Day**, *Time*, Essential/Zomba, its second.  
 Various artists, *Songs 4 Worship: Be Glorified*, Integrity.  
**Luther Vandross**, *Greatest Hits*, Epic, his 16th.  
**Conjunto Primavera**, *Ansia de Amor*, Fonovisa, its third.  
**Alison Krauss**, *Forget About It*, Rounder, her fourth.  
 Various artists, *Now That's What I Call Music! Vol. 9*, UTV.  
**Barbra Streisand**, *Je m'appelle Barbra*, Columbia, her 45th.  
**Barbra Streisand**, *Simply Streisand*, Columbia, her 46th.  
**Pete Yorn**, *musicforthemorningafter*, Columbia, his first.  
 Various artists, *WWF Forceable Entry*, Smack Down!/Columbia.  
**Celine Dion**, *A New Day Has Come*, Epic, her ninth.  
**Paul McCartney**, *Driving Rain*, Capitol, his 12th.  
**Tweet**, *Southern Hummingbird*, the Gold Mind/Elektra, her first.



ated as much as \$100 million in cash flow, but by the turn of the century it was barely profitable, prompting the owners to seek a merger with BMG Direct. But despite repeated attempts, the parties could never agree to terms. Meanwhile, a new management team revived Columbia House, returning the company to solid profitability, with the record club believed to have generated about \$50 million in cash flow last year.

Columbia House chairman/CEO **Scott Flanders** says the explosive growth of DVD is the prime motivator in attracting Blackstone to the deal, while sources suggest Columbia House management (which is staying in place) hopes to ride the DVD wave so Blackstone can eventually do an initial public offering (IPO). A Blackstone spokesman and Flanders dismissed rumors that Blackstone is buying Columbia House so it can either flip it to BMG Direct or buy BMG Direct and merge the two. Proponents of either scenario see Blackstone's involvement as a way around U.S. regulatory agencies, which might not look kindly upon the majors trying to engineer such a merger themselves.

By keeping Sony and Warner as partners, it probably ensures that Columbia House will continue to be able to license music from the majors. For their part, the two majors may get to enjoy a further upside from their investment in Columbia House if the company continues to improve on

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# Columbia TriStar Gives 'Memento' DVD Special-Edition Treatment

BY CATHERINE CELLA

The backward-running storyline of *Memento*, the Guy Pearce-starrer about an amnesiac searching for his wife's killer, allowed for the creation of a very unique set of special features on the film's two-disc limited-edition DVD (\$27.95), due Tuesday (21) on Columbia TriStar Home Entertainment.

The film's Academy Award-nominated writer/director Christopher Nolan explains, "People are now becoming very familiar with the DVD format, so we wanted to take advantage of that and be a little more challenging."

Nolan actually designed the DVD for Columbia, incorporating the whole DVD experience in everything from the outside look of the box to the inner workings of the disc. The packaging was created to look like a psychiatrist's case file, while navigating the DVD itself requires solving puzzles as challenging as those of the amnesiac character in the film.

"Nothing about *Memento* is easy," Columbia VP of marketing Tracey Garvin notes. "The packaging itself is a challenge. We tried to make it as unique an experience as possible for the consumer and yet not make it so frustrating that people couldn't do it."

For example, a long-awaited chronological version of the film is a very well-hidden Easter egg on the second disc. There are also multiple commentaries that come up randomly each time the DVD is placed in the player. Nolan advises viewers to listen to these commentaries more than once.

One of the director's special requests was that Columbia digitize his shooting script—handwritten notes, coffee stains, and all—and make it available for alternate-angle viewing. He says, "I think [this] is a very effective way of getting some significant insight into the process of filmmaking."

The two-disc set also includes a digitally remastered version of *Memento*, director's script and commentary, production stills and sketches, trailers, scene selections, and more—all accessed by unconventional means.

"This DVD is truly the director's vision," says the title's marketing manager, Laurie James. "He wants the viewer to have the same kind of frustrating experience as the lead character—where it's not all black-and-white."

Film buffs can also look forward to *Anatomy of a Scene*, a 23-minute documentary proceeding from script to design to photography to screen version.

Nolan promises that not all of the film's back story is explored even on this special-edition DVD. "We didn't want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It's too early for that. Thirty years from now, if someone's interested, I'll be happy to dust it off and give away all that stuff. [For now], this was a very ambitious project. And I'm enormously delighted with the product that came out."

While the film's storyline often proves challenging for viewers, Nolan says that *Memento*, which also stars Carrie-Anne Moss and Joe Pantoliano, was not actually a difficult film to make. "In film, the difficulty is sustaining that initial enthu-



***'We didn't want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It's too early for that. Thirty years from now, if someone's interested, I'll be happy to dust it off and give away all that stuff.'***

—CHRISTOPHER NOLAN,  
WRITER/DIRECTOR

siasm you have for a project," he says. "As soon as I heard my brother [Jonathan's] short story [on which the movie is based], my mind started spinning. When you're inspired like that—and working with such a great bunch of people—it seems easy."

Finding a distributor, however, proved a bit more difficult. Fellow director Steven Soderbergh offered to help—and in the process, landed Nolan the director's chair for *Insomnia* (the Al Pacino, Robin Williams, and Hilary Swank thriller coming to theaters Friday [24])—when *Memento* was being turned down by every distributor in town.

"What impressed me was how unified the film was," Soderbergh says. "It was beautifully written, it was beautifully acted, it was beautifully directed, it was beautifully shot and cut. That's really rare—especially in a director's second film." (Nolan's debut directorial work was 1998's *Following*.)

Columbia originally released *Memento* on DVD last September but put a special-edition project on the back burner because Nolan was immersed in work on *Insomnia*. That project, a single-disc version priced at \$24.95, only included such extras as a trailer, director interview, and filmography information.

"The original DVD came out at the worst possible time in retail," notes Vince Szydlowski, senior director of product at Virgin Entertainment Group North America, "but it still ranked No. 14 in our top DVD sellers for 2001. We're pretty excited about all the special features on the limited edition. We've got *Memento* running in our monitor program and are trying to get a Christopher Nolan in-store. It's good timing with *Insomnia* opening on the 24th."

Szydlowski expects the limited edition to perform even better than the original DVD. "With this type of movie, you leave wanting more... always," he says. "So the additions are going to attract not only the DVD's initial buyers but those who waited for the limited edition. And then there are first-time viewers, as the film gains buzz as a home video release."

Garvin, whose marketing campaign for the title includes placing ads in Best Buy and Wal-Mart circulars, is taking a wait-and-see approach to its future forays into similar special-editions projects. "Once we see how it is received, we can take what we have learned to mix it up a little bit," Garvin says. "Maybe we can take a risk, take a challenge, and the public will actually embrace it."

James concurs, adding, "I think people are going to be more open-minded and look for new ways to market things. If you have a unique product, you have to market it the same way. The whole navigation process through this DVD is very unique."

## Picture This™



by Jill Pesselnick

**VHS VALUE:** "Don't count VHS tapes out" is the message being espoused by the International Recording Media Assn.'s (IRMA) VHS Videocassette Coalition, a group established in 1999 that is receiving a newfound push in front of VHS's upcoming 25th anniversary on the market. The coalition, comprising videotape manufacturers and duplicators, plans on putting together promotions for rental chains to urge them not to prematurely reduce shelf space for VHS. It will also take out ads in trade magazines and launch a direct-mail campaign. IRMA recently released research showing that annual sales of VHS recorders (19.5 million) are outpacing DVD players (12.7 million) and that 95% of U.S. TV households have at least one VCR.

Meanwhile, more than 120 million DVDs shipped in first-quarter 2002, according to the DVD Entertainment Group (DEG), a 74% increase from last year. Software shipments have now exceeded 790 million units since the format's inception. Additionally, 3.6 million DVD players shipped in the first quarter, a 29% gain from last year. A total of 35 million players have shipped since the format launched, and the DEG predicts that 20 million players will ship to retailers this year alone.

**EAGLE EYES YES:** Eagle Vision, a developer of video and TV products for music artists, exclusively tells *Billboard* that it will release *Yes Symphonic Live*, a new VHS (\$19.98) and two-disc DVD (\$24.98) from the British rock act June 18. This September, it will also be the first music title to be released on JVC's new Digi-



tal-VHS (D-VHS) format. (Artisan Home Entertainment's *Terminator 2: Judgement Day* will be the first title available on D-VHS and is expected by the end of this month.)

The Yes project was shot at the group's stop in Amsterdam during last year's Symphonic Tour. It includes performances of 14 songs amidst a unique orchestral accompaniment and a number of bonus features, including the Yes documentary *Dreamtime*.

Eagle Vision president Steve Sterling says that the project is likely to have a long shelf life because of its

production value. "We committed to a high-definition production and a top-quality multichannel mix. We also have 30 minutes of graphics on the DVD. Yes has been extremely innovative and visually creative their entire careers."

The band will embark on a U.S. tour this summer, and Eagle Vision will push the product at tour stops. Sterling also says the company aims to screen the DVD in high-definition theaters in major U.S. markets near street date and is planning on coordinating product and concert ticket giveaways in conjunction with the title.

**RETAIL NEWS:** Blockbuster will begin testing its new Rewards Platinum program this summer, allowing renters to keep three DVDs or VHS tapes out at a time without being charged late-viewing fees. Interested participants must pay a \$59.99 fee per year and will still be charged a regular rental fee for each title they check out. The program is expected to be tested only in a few major markets, though exact details are not yet known. In other Blockbuster news, the chain recently acquired the 68-store Mr. Movies chain, with locations in Minnesota and Iowa.

The Hollywood Video chain is hoping to add Game Crazy specialty departments to up to 200 stores by the end of the year. Game Crazy departments—which sell game systems, accessories, and new and used software, as well as offering game rentals—currently exist in 66 stores.

**GROWING OUT:** Independent video distributor York Entertainment hopes to expand its 1-year-old York International division with the appointment of William Cunningham to the newly created position of acquisitions associate, according to York president/CEO Tanya York. "[Cunningham] is going to be looking to broaden our international focus and get more mainstream, action, thrillers, and even some family titles," she says. "We'll also be looking at some non-English-language acquisitions." The company distributes an average of 50-70 titles per year under the York Urban, York Latino, York Entertainment, York En Español, and International labels. Upcoming releases include July 23's urban comedy *Hairdo U* and the Aug. 13 urban action film *Snuffed Out*.

**NO 'R' IN RINGS:** Though previously expected to carry an R rating, the Nov. 12 special extended edition DVD and VHS of *The Lord of the Rings: The Fellowship of the Ring* will be rated PG-13.

## Retailers Explore Cross-Promotion Opportunities

BY CATHERINE CELLA

The recent history of music retail reads like a tale of two generations. Baby-boomer demand ushered in the launch of such major music stores as Tower and Virgin in the 1960s and 1970s. With the advent of home-video formats—VHS, videogame, and, most recently, DVD—music stores have changed focus to cater to the needs of boomers' more video-minded children.

"Most people think of Tower as a music store. We're certainly audio specialists," says the 102-store, West Sacramento, Calif.-based chain's VP of video John Thrasher. "But DVD has grown dramatically. It's the most successful format that's been launched, period."



Thrasher says that Tower's square footage devoted to DVD has kept pace with sales, which now account for 15%-18% of Tower's domestic revenue. As one of the original test-launch sites when Warner debuted the first DVDs five years ago, Tower has been involved in the format from the outset.

Virgin Megastores have also welcomed the format with open arms. "It's part of the Virgin philosophy to embrace new formats from day one," says senior VP of product and marketing Dave Alder of the L.A.-based, 22-store North American Megastore chain. He credits Virgin's loyal customer base of collectors for getting it into the DVD market early on. At around 18%, Virgin's DVD revenue numbers are similar to Tower's.

Virgin will take advantage of the format's consumer reception with its May Movie Month promotion. More prime floor space is being given to DVD, VHS, soundtracks, and film-related books, and the chain is offering a "buy one, get the second half-price" DVD deal. A similar campaign is set for this September; Virgin is expecting DVD sales to skyrocket to 25% of its revenue this month.

Tower also cross-promotes, especially with hit DVD titles. "Hits bring people into the store," Thrasher notes. "What you're trying to do is create synergies between various other products that we sell for that hit. *Harry Potter*, for example, has cross-merchandising opportunities in VHS, DVD, music soundtrack, and books. As to whether DVD draws in customers who then buy unrelated CDs, well, that's an open question."

As Thrasher points out, DVD packaging makes it easy for music stores to add the format. "The package fits the rack profile that most of us have had as a browsing experience for customers. And if people are going to collect entertainment goods, they think of the combination stores."

# Image Entertainment Congratulates RONNIE MILSAP on the 2002 Academy of Country Music Lifetime Achievement Award

In Stores This Week:

## RONNIE MILSAP LIVE

Featuring the Greatest Songs  
From a Legendary Career

DVD  
VIDEO and VHS

Coming in September 2002



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MAY 25  
2002

# Billboard TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.						
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1			
1	NEW	<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
2	NEW	<b>BARNEY'S BEACH PARTY</b> HIT ENTERTAINMENT 2055	Barney	2002	NR	14.95
3	6	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
4	5	<b>JUSTICE LEAGUE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22225	Animated	2002	NR	14.95
5	15	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b> FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
6	7	<b>THE HUNCHBACK OF NOTRE DAME II</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	Animated	2002	G	29.99
7	9	<b>SHREK</b> DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
8	8	<b>TRAINING DAY</b> WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
9	20	<b>STAR WARS TRILOGY</b> FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
10	10	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
11	1	<b>DRAGONBALL Z: MAJIN BUU-EMERGENCE (UNEDITED)</b> FUNIMATION 343	Animated	2002	NR	14.95
12	2	<b>DRAGONBALL Z: FUSION-EVIL BUU (UNEDITED)</b> FUNIMATION 349	Animated	2002	NR	14.95
13	4	<b>DRAGONBALL Z: FUSION-EVIL BUU (EDITED)</b> FUNIMATION 350	Animated	2002	NR	14.95
14	3	<b>DRAGONBALL Z: MAJIN BUU-EMERGENCE (EDITED)</b> FUNIMATION 344	Animated	2002	NR	14.95
15	14	<b>MOULIN ROUGE</b> FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
16	NEW	<b>POWER RANGERS: TIME FORCE-END OF TIME</b> BUENA VISTA HOME ENTERTAINMENT 26517	Power Rangers	2002	NR	14.99
17	13	<b>SCOOBY-DOO AND THE RELUCTANT WEREWOLF</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
18	12	<b>BATMAN: LEGEND BEGINS</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319	Animated	2002	NR	14.95
19	11	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	2001	R	22.98
20	17	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
21	16	<b>ATLANTIS: THE LOST EMPIRE</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23822	Animated	2001	PG	26.99
22	18	<b>NAUTICAL NONSENSE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
23	19	<b>PETER PAN (SPECIAL EDITION)</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23668	Animated	1953	G	24.99
24	21	<b>SCARY MOVIE 2</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25584	Anna Faris Regina Hall	2001	R	14.99
25	NEW	<b>POWER RANGERS: TIME FORCE-DAWN OF DESTINY</b> BUENA VISTA HOME ENTERTAINMENT 26518	Power Rangers	2002	NR	14.99
26	25	<b>WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY</b> HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
27	23	<b>DORA SAVES THE PRINCE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
28	24	<b>LARA CROFT: TOMB RAIDER</b> PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
29	22	<b>THE MUMMY RETURNS</b> UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
30	28	<b>BABY BOY</b> COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
31	26	<b>BALTO II: WOLF QUEST</b> UNIVERSAL STUDIOS HOME VIDEO 89853	Animated	2001	NR	19.99
32	30	<b>TOM &amp; JERRY: MAGIC RING</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65551	Animated	2002	NR	14.95
33	27	<b>THE PRINCESS DIARIES</b> WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
34	37	<b>BRIDGET JONES'S DIARY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
35	31	<b>O BROTHER, WHERE ART THOU?</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
36	35	<b>PLANET OF THE APES</b> FOXVIDEO 2003358	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.98
37	33	<b>A KNIGHT'S TALE</b> COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	2001	PG-13	14.95
38	39	<b>BRING IT ON</b> UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
39	40	<b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
40	32	<b>ELMO'S WORLD: SPRINGTIME FUN</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

MAY 25  
2002

# Billboard TOP DVD SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.					
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW	<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 06689	Will Smith	R	24.96
2	1	<b>BEHIND ENEMY LINES</b> FOXVIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
3	NEW	<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07802	Chyler Leigh Chris Evans	R	27.96
4	NEW	<b>SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN</b> BUENA VISTA HOME ENTERTAINMENT 23698	Animated	NR	19.99
5	2	<b>BLACK KNIGHT</b> FOXVIDEO 2003988	Martin Lawrence	PG-13	26.98
6	4	<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
7	3	<b>DOMESTIC DISTURBANCE</b> PARAMOUNT HOME ENTERTAINMENT 337724	John Travolta Vince Vaughn	PG-13	29.99
8	5	<b>SPY GAME (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
9	6	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	24.98
10	NEW	<b>FRIENDS: COMPLETE FIRST SEASON</b> WARNER HOME VIDEO 17804	Jennifer Aniston Matthew Perry	NR	69.98
11	NEW	<b>JERRY MAGUIRE</b> COLUMBIA TRISTAR HOME VIDEO 02066	Tom Cruise Cuba Gooding, Jr.	R	27.96
12	9	<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003235	Bruce Willis Billy Bob Thornton	PG-13	26.98
13	8	<b>SERENDIPITY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
14	1B	<b>STAR WARS: EPISODE I-THE PHANTOM MENACE</b> FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
15	13	<b>THE USUAL SUSPECTS</b> MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
16	10	<b>SPY GAME (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 21967	Robert Redford Brad Pitt	R	26.98
17	15	<b>SHREK (SPECIAL EDITION)</b> DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
18	14	<b>K-PAX</b> UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
19	21	<b>PEARL HARBOR/ARMAGEDDON</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27376	Ben Affleck Bruce Willis	PG	29.99
20	12	<b>MULHOLLAND DRIVE</b> UNIVERSAL STUDIOS HOME VIDEO 21760	Naomi Watts Laura Elena Harring	R	32.98
21	19	<b>JAY AND SILENT BOB STRIKE BACK</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24665	Jason Mewes Kevin Smith	R	29.99
22	7	<b>JUSTICE LEAGUE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22226	Animated	NR	19.98
23	16	<b>THE ONE</b> COLUMBIA TRISTAR HOME VIDEO 6006392	Jet Li	PG-13	27.96
24	22	<b>THE FAST AND THE FURIOUS</b> UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
25	NEW	<b>INDEPENDENCE DAY (WIDESCREEN)</b> FOXVIDEO 2003668	Will Smith Jeff Goldblum	PG-13	19.98

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2002

# Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.					
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b>	2 Weeks At Number 1		
1	1	<b>BEHIND ENEMY LINES</b> FOXVIDEO 2004639	Owen Wilson Gene Hackman	PG-13	
2	2	<b>DOMESTIC DISTURBANCE</b> PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13	
3	NEW	<b>NOT ANOTHER TEEN MOVIE</b> COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	R	
4	3	<b>BLACK KNIGHT</b> FOXVIDEO 2003988	Martin Lawrence	PG-13	
5	4	<b>SPY GAME</b> UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R	
6	NEW	<b>ALI</b> COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	R	
7	5	<b>SERENDIPITY</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	
8	7	<b>BANDITS</b> MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13	
9	6	<b>TRAINING DAY</b> WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	
10	8	<b>THIRTEEN GHOSTS</b> WARNER HOME VIDEO 22083	Shannon Elizabeth Matthew Lillard	R	
11	9	<b>RIDING IN CARS WITH BOYS</b> COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13	
12	10	<b>K-PAX</b> UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13	
13	11	<b>DON'T SAY A WORD</b> FOXVIDEO 2003428	Michael Douglas	R	
14	12	<b>JOY RIDE</b> FOXVIDEO 2003452	Steve Zahn Paul Walker	R	
15	14	<b>THE LAST CASTLE</b> DREAMWORKS HOME ENTERTAINMENT 89869	Robert Redford James Gandolfini	R	
16	13	<b>NOVOCAINE</b> ARTISAN HOME ENTERTAINMENT 22323	Steve Martin	R	
17	16	<b>HARDBALL</b> PARAMOUNT HOME ENTERTAINMENT 330793	Keanu Reeves	PG-13	
18	17	<b>ORIGINAL SIN</b> MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R	
19	15	<b>ZOOLANDER</b> PARAMOUNT HOME ENTERTAINMENT 337173	Ben Stiller	PG-13	
20	18	<b>A.I.: ARTIFICIAL INTELLIGENCE</b> DREAMWORKS HOME ENTERTAINMENT 81650	Haley Joel Osment Jude Law	PG-13	

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# PROGRAMMING

## Music & Showbiz



by Carla Hay

**TRIBECA FILM FESTIVAL:** When people think of world-class film festivals, Cannes and Sundance come to mind. But now the Tribeca Film Festival joins those prestigious ranks. The first Tribeca Film Festival—held May 8-12 in New York—was a triumph in terms of sheer variety, quality of entertainment, and the caliber of participants. Even more commendable, the event was well-organized, and staffers were extremely helpful to attendees.



The Tribeca Film Festival was co-founded by **Robert De Niro** and film producer **Jane Rosenthal** to celebrate New York as a major film capital. Panels at the festival featured a host of notables, including **Martin Scorsese**, **Susan Sarandon**, **T-Bone Burnett**, **Robbie Robertson**, and **Lauren Bacall**. The music industry was out in force at the festival. MTV, a festival sponsor, presented a rock and comedy concert May 10 that starred **Sheryl Crow**, **Counting Crows**, **Wyclef Jean**, **Jimmy Fallon**, and **Robin Williams**.

There were also several outstanding music documentaries that had advance or exclusive screenings at the festival.

**Most emotionally powerful:** *Hip Hop Hope*, directed by **Darrell Wilks**. This film documented the reaction of several New York underground hip-hop artists to the tragedies of last Sept. 11. Although the film's editing was at times rough around the edges, *Hip Hop Hope* has a moving emotional impact.

**Most entertaining:** *Breath Control: The History of the Human Beat Box* (directed by **Joey Garfield** and **Jacob Craycroft**) is a thoroughly enjoyable and educational account of this underrated hip-hop art form. Artists featured in the film included **Doug E. Fresh**, **Michael Franti**, **Rahzel** from the **Roots**, **Zap Mama**, **Click**, **Biz Markie**, and the late **Buff** from the **Fat Boys**.

**Most historical:** *Standing in the Shadows of Motown*, directed by **Paul Justman**, tells the previously untold story of Motown backup musicians the **Funk Brothers**. The best parts of the film, which could easily have stood on their own, were the electrifying tribute concert scenes, in which the Funk Brothers performed their biggest hits with such artists as **Chaka Khan**, **Gerald Levert**, **Bootsy Collins**, **Joan Osborne**, and **Ben Harper**.

**Most appealing to world-music fans:** *I'll Sing for You (Je Chanterai Pour Toi)*, directed by **Jacques Sarasin**. This French film with English subtitles is about the African artist **KarKar**, who was briefly considered the **Elvis Presley** of his native Mali in the late-1950s. Though a little slow-paced, the movie is ultimately a fascinating character study.

**Most sentimental:** *Jimmy Scott: If You Only Knew*, directed by **Matthew Buzzell**. This documentary is a sweet and touching portrayal of 76-year-old **Scott**, a critically acclaimed jazz musician who still performs around the world.

Although several major-studio films were screened as part of the festival, many of the real gems were the low-budget, independent films—a testament, perhaps, to the festival's spirit of giving recognition to unsung heroes.

## NEWSLINE...

As expected (*Billboard*, May 4), MTV president of entertainment **Brian Graden** has added the same title for **VH1**. In other **VH1** news, **Lauren Zalaznick** has exited as senior VP of original programming and development. She has been named president of Trio and executive VP of emerging networks for Universal Television, Trio's parent... **Nickelback** tops the list of nominees for the 2002 MuchMusic Video Awards, to be presented June 16 in Toronto. **Nickelback's** "How You Remind Me" and "Too Bad" landed a total of eight nominations. A complete list of nominees can be found at [muchmusic.com](http://muchmusic.com).

Compiled by Carla Hay.

MAY 25  
2002

## Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending  
MAY 12, 2002



Continuous programming  
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming  
2626 Opryland Drive, Nashville, TN 37214



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036

1	ALICIA KEYS, HOW COME YOU DON'T CALL ME
2	BIG TYMERS, STILL FLY
3	BZK, GOTTS TA BE
4	BRANDY, FULL MOON
5	ASHANTI, FOOLISH
6	P. DIDDY, I NEED A GIRL (PART ONE)
7	TRUTH HURTS, ADDICTIVE
8	SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)
9	JAHEIM, ANYTHING
10	LIL' BOW WOW, TAKE YA HOME
11	BUSTA RHYMES, PASS THE COURVOISIER PART II
12	LUDACRIS, SATURDAY (OOOH OOOH)
13	NAUGHTY BY NATURE, FEELS GOOD
14	MYSTIKAL, TARANTULA
15	LIL' ROMEO, 2 WAY
16	MUSIQ, HALFCRAZY
17	DONELL JONES, YOU KNOW THAT I LOVE YOU
18	HAMPTONS, MY JACKET
19	JOE, WHAT IF A WOMAN
20	JAY-Z, SONG CRY
21	MARY J. BLIGE, RAINY DAYZ
22	CAM'RON, OH BOY
23	NAPPY ROOTS, AWWNAW
24	REMY SHAND, TAKE A MESSAGE
25	FAT JOE, WHAT'S LUV
26	USHER, U DON'T HAVE TO CALL
27	JA RULE, DOWN ASS CHICK
28	AVANT, MAKIN GOOD LOVE
29	ISSYS, DAY & NIGHT
30	YING YANG TWINS, SAY I YI YI
31	JIM CROWD, HULLA AT A PLAYA
32	RUFF ENDZ, SOMEONE TO LOVE YOU
33	JAGGED EDGE, I GOT IT
34	JILL SCOTT, GIMME
35	RAPHAEL SAAOIQ, BE HERE
36	G-DEP, SPECIAL DELIVERY
37	LATHUN, FORTUNATE
38	NAS, ONE MIC
39	FAITH EVANS, I LOVE YOU
40	ARCHIE, WE READY
<b>NEW ONS</b>	
OUTKAST, LAND OF A MILLION DRUMS	
BOYZ II MEN, THE COLOR OF LOVE	
G-DEP, EVERYDAY	
BLACKALICIOUS, MAKE YOU FEEL THAT WAY	
LIL' WAYNE, WAY OF LIFE	
SWIZZ BEATS, GUILTY	

1	ALAN JACKSON, DRIVE (FOR DADDY GENE)
2	TOBY KEITH, MY LIST
3	KENNY CHESNEY, THE GOOD STUFF
4	STEVE AZAR, I DON'T HAVE TO BE ME
5	CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
6	BRAD PAISLEY, I'M GONNA MISS HER
7	TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
8	TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
9	RASCAL FLATTS, I'M MOVIN' ON
10	ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR A WHILE
11	WILLIE NELSON, MENDOCINO COUNTY LINE
12	TRICK PONY, JUST WHAT I DO
13	BROOKS & DUNN, MY HEART IS LOST TO YOU
14	GARY ALLAN, THE ONE
15	LDNESTAR, NOT A DAY GOES BY
16	REBECCA LYNN HOWARD, FORGIVE
17	KASEY CHAMBERS, NOT PRETTY ENOUGH
18	EMERSON DRIVE, I SHOULD BE SLEEPING
19	OARLY WORLEY, I MISS MY FRIEND
20	TIM MCGRAW, ANGEL BOY
21	TRACE ADKINS, HELP ME UNDERSTAND
22	GARY ALLAN, RIGHT WHERE I NEED TO BE
23	ALISIN KRAUSS, THE LUCKY ONE
24	NICKEL CREEK, THE LIGHTHOUSE'S TALE
25	MARTINA MCBRIDE, BLESSED
26	CYNDI THOMPSON, WHAT I REALLY MEANT TO SAY
27	KENNY CHESNEY, YOUNG
28	JOANNA JANET, SINCE I'VE SEEN YOU LAST
29	PATTY LOVELESS, OUT OF CONTROL RAGING FIRE
30	GARTH BROOKS, WRAPPED UP IN YOU
31	DIAMOND RIO, ONE MORE DAY
32	MONTGOMERY GENTRY, COLD ONE COMIN' ON
33	CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
34	TIM MCGRAW, THE COWBOY IN ME
35	THE SHIGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
36	TRACE ADKINS, I'M TRYIN'
37	JO DEE MESSINA, BRING ON THE RAIN
38	TOBY KEITH, I WANNA TALK ABOUT ME
39	GARTH BROOKS & TRISHA YEARWOOD, SQUEEZE ME IN
40	BROOKS & DUNN, ONLY IN AMERICA
<b>NEW ONS</b>	
NO NEW ONS THIS WEEK	

1	EMINEM, WITHOUT ME
2	NO DOUBT, HELLA GOOD
3	P. DIDDY, I NEED A GIRL (PART ONE)
4	NAS, ONE MIC
5	SHAKIRA, UNDERNEATH YOUR CLOTHES
6	LUDACRIS, SATURDAY (OOOH OOOH)
7	KORN, HERE TO STAY
8	BUSTA RHYMES, PASS THE COURVOISIER PART II
9	NAPPY ROOTS, AWWNAW
10	ASHANTI, FOOLISH
11	ALICIA KEYS, HOW COME YOU DON'T CALL ME
12	MUSIQ, HALFCRAZY
13	WHITE STRIPES, FELL IN LOVE WITH A GIRL
14	GARY ALLAN, THE ONE
15	GOD GOD DOLLS, HERE IS GONE
16	CHAD KRUEGER, HERO
17	USHER, U DON'T HAVE TO CALL
18	MARY J. BLIGE, RAINY DAYZ
19	PINK, DON'T LET ME GET ME
20	MOBY, WE ARE ALL MADE OF STARS
21	ANGIE STONE, WISH I DIDN'T MISS YOU
22	TRUTH HURTS, ADDICTIVE
23	BRANDY, FULL MOON
24	AVRIL LAVIGNE, COMPLICATED
25	CAM'RON, OH BOY
26	DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES
27	SUM 41, WHAT WE'RE ALL ABOUT
28	WEEZER, DOPE NOSE
29	AVANT, MAKIN GOOD LOVE
30	BZK, UH HUH
31	JOHN MAYER, NO SUCH THING
32	BRITNEY SPEARS, OVERPROTECTED
33	LINKIN PARK, POINTS OF AUTHORITY
34	UNWRITTEN LAW, SEEM' RED
35	P.O.D., BOOM
36	JA RULE, DOWN ASS CHICK
37	N.E.R.D., ROCK STAR-POSER
38	HOOBASTANK, RUNNING AWAY
39	COLD, GONE AWAY
40	INCUBUS, WARNING
<b>NEW ONS</b>	
TRUST COMPANY, DOWNFALL	
BIG TYMERS, STILL FLY	
BZK, GOTTS TA BE	
PAPA ROACH, SHE LOVES ME NOT	
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT	
PAULINO RUBIO, DON'T SAY GOODBYE	

1	PINK, DON'T LET ME GET ME
2	SHERYL CROW, SOAK UP THE SUN
3	GOD GOD DOLLS, HERE IS GONE
4	CELINE DION, A NEW DAY HAS COME
5	SHAKIRA, UNDERNEATH YOUR CLOTHES
6	NO DOUBT, HELLA GOOD
7	JIMMY EAT WORLD, THE MIDDLE
8	CHAD KRUEGER, HERO
9	VANESSA CARLTON, A THOUSAND MILES
10	JENNIFER LOPEZ, ALIVE
11	MOBY, WE ARE ALL MADE OF STARS
12	THE CORRS, WHEN THE STARS GO BLUE
13	JEWEL, BREAK ME
14	DEFAULT, WASTING MY TIME
15	MARY J. BLIGE, RAINY DAYZ
16	NICKELBACK, TOO BAD
17	JOHN MAYER, NO SUCH THING
18	MICHELLE BRANCH, ALL YOU WANTED
19	FIVE FOR FIGHTING, EASY TONIGHT
20	LENNY KRAVITZ, STILLNESS OF HEART
21	ANGIE STONE, WISH I DIDN'T MISS YOU
22	ENRIQUE IGLESIAS, ESCAPE
23	COURSE OF NATURE, CAUGHT IN THE SUN
24	CHER, SONG FOR THE LONELY
25	PUDDLE OF MUDD, BLURRY
26	THE CALLING, ARIENNE
27	DAVE MATTHEWS BAND, EVERYDAY
28	TRAIN, SH-ES ON FIRE
29	PAUL MCCARTNEY, LONELY ROAD
30	RES, THEY SAY VISION
31	ALICIA KEYS, HOW COME YOU DON'T CALL ME
32	BRANDY, FULL MOON
33	JOHN WILLIAMS, ACROSS THE STARS
34	TOMMY LEE, HOLD ME DOWN
35	TENACIOUS 3, TRIBUTE
36	INDIA ARIE, VIDEO
37	PAUL MCCARTNEY, YOUR LOVING FLAME
38	NORAH JONES, DON'T KNOW WHY
39	MUSIQ, HALFCRAZY
40	ZERO 7, DESTINY
<b>NEW ONS</b>	
DEE LO, GETTING GROWN	
CREED, ONE LAST BREATH	

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JENNIFER LOPEZ, I'M GONNA BE ALRIGHT (NEW)  
DOVES, THERE GOES THE FEAR (NEW)  
HOOBASTANK, RUNNING AWAY (NEW)  
TOMMY LEE, HOLD ME DOWN (NEW)

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THURSDAY, CROSS OUT THE EYES  
G. DEP, EVERYDAY  
A, NOTHING  
WYCLEF JEAN, TWO WRONGS  
THICKE, WHEN I GET YOU ALONE  
ATTICUS FAULT, MY FIRST TRIP TO MARS  
BEULAH, GRAVITY'S BEEN BRINGING US DOWN  
MYSTIKAL, TARANTULA  
THE BREEDERS, HUFFER

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HOOBASTANK, RUNNING AWAY  
BIG TYMERS, STILL FLY  
NEW FOUND GLORY, MY FRIENDS OVER YOU  
WYCLEF JEAN, TWO WRONGS

Continuous programming  
Havley Crescent, London NW18TT

KYLIE MINOGUE, I LIE AT FIRST SIGHT  
MOBY, WE ARE ALL MADE OF STARS  
SHERYL CROW, SOAK UP THE SUN  
'N SYNC, GIRLFRIEND  
JIMMY EAT WORLD, SWEETNESS  
PINK, DON'T LET ME GET ME  
ANASTAGIA, ONE DAY IN YOUR LIFE  
NO DOUBT, HELLA GOOD  
EMINEM, WITHOUT ME  
SHAKIRA, UNDERNEATH YOUR CLOTHES  
INCUBUS, ARE YOU IN  
ENRIQUE IGLESIAS, ESCAPE  
GOD GOD DOLLS, HERE IS GONE  
BOMFUNK MCS, LIVE YOUR LIFE  
THE CALLING, WHEREVER YOU WILL GO  
NICKELBACK, HOW YOU LIE NEXT TO ME  
GEORGE MICHAEL, FREEEK  
ONE GIANT LEAP, MY CULTURE  
JENNIFER LOPEZ, AIN'T IT FUNNY  
KENT, OOM ANDRA

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RASCAL FLATTS, I'M MOVIN' ON  
TOBY KEITH, MY LIST  
ALAN JACKSON, DRIVE (FOR DADDY GENE)  
TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE  
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL  
LDNESTAR, NOT A DAY GOES BY  
CHRIS CAGLE, I BREATHE IN, I BREATHE OUT  
STEVE AZAR, I DON'T HAVE TO BE ME (TIL MONDAY)  
BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)  
KENNY CHESNEY, YOUNG  
OARLY WORLEY, I MISS MY FRIEND  
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO  
GARY ALLAN, THE ONE  
WILLIE NELSON, MENDOCINO COUNTY LINE  
TRACE ADKINS, HELP ME UNDERSTAND  
KELLIE COFFEY, WHEN YOU LIE NEXT TO ME  
TRICK PONY, JUST WHAT I DO  
KENNY CHESNEY, THE GOOD STUFF  
SHEDAISY, GET OVER YOURSELF  
SHANNON LAWSON, GOODBYE ON A BAD DAY

Continuous programming  
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BLUE, FLY BY (NEW)  
SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK) (NEW)  
CRAIG DAVID, WALKING AWAY (NEW)  
USHER, U DON'T HAVE TO CALL  
SHAKIRA, UNDERNEATH YOUR CLOTHES  
SWOLLEN MEMBERS, BRING IT HOME  
REMY SHAND, TAKE A MESSAGE  
FAT JOE, WHAT'S LUV?  
MOBY, WE ARE ALL MADE OF STARS  
PINK, DON'T LET ME GET ME  
ASHANTI, FOOLISH  
K-OS, HEAVEN ONLY KNOWS  
AVRIL LAVIGNE, COMPLICATED  
EDWIN & THE PRESSURE, SUPERHONEY  
GOD GOD DOLLS, HERE IS GONE  
SUM 41, WHAT WE'RE ALL ABOUT  
NO DOUBT, HELLA GOOD  
GLENN LEWIS, DON'T YOU FORGET IT  
DAVID USHER, A DAY IN THE LIFE  
VANESSA CARLTON, A THOUSAND MILES

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ENRIQUE IGLESIAS, ESCAPE  
CHAYANNE, Y TU TE VAS  
LUIS FONSI, QUIERERA PODER OLVIDARME DE TI  
SHAKIRA, UNDERNEATH YOUR CLOTHES  
JUANES, A DIOS LE PIDO  
LA MOSCA TSE TSE, TODOS TENEMOS UN AMOR  
CABAS, ANA MARIA  
OIGGO TORRES, COLOR ESPERANZA  
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BADLY DRAWN BOY, SOMETHING TO TALK ABOUT  
LOCAL H, HALF LIFE  
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DARWIN'S WAITING ROOM, FEEL SO STUPID (TABLE 9)  
MICK JAGGER, VISIONS OF PARADISE  
DAVE MATTHEWS BAND, EVERYDAY  
MOTH, HEARING THINGS  
LIL' BOW WOW, TAKE YA HOME  
PRETTY WILLIE, ROLL WITH ME  
P. DIDDY, I NEED A GIRL (PART ONE)  
BIG MOE, PURPLE STUFF  
MARY J. BLIGE, NO MORE DRAMA  
DIRTY SOUTH, NOTHING TO A BOSS  
NO GOOD, BALLIN' BOY  
MASTER P, OOOHHHVEE  
RAPHAEL SAAOIQ, BE HERE  
SOMETHING CORPORATE, IF YOU C. JORDAN  
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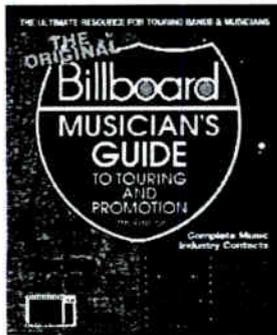
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# Bryan Ferry

Continued from page 1

album. It's extraordinarily gratifying for an artist—especially one who has been at it for as long as I've been."

*Frantic*, due in the U.S. via Virgin May 21, was released by the label in most European markets April 29. Since then, it has enjoyed top 10 charting status in the U.K. (where it bowed at No. 6), Greece (No. 9), Austria (No. 8), and Norway (No. 6). It's also positioned within the top 30 of charts in Switzerland, the Netherlands, Sweden, and Denmark.

"To us, this resonates as proof of his continued vitality and relevance as a recording artist," notes Virgin VP of marketing Eric Ferris. "He has a remarkable history as both a solo artist and via his tenure with Roxy Music. And the public responds to that. But the opening of this record abroad affirms that people are also responding to who Bryan is right now."

Upon deeper thought, Ferry is inclined to agree.

"This record feels like an unusual entity in music right now," he says. "It's an adult record. I'm an adult who strived to make an age-appropriate piece of music. I didn't want to humiliate myself or tarnish my songs by trying to make a hip-hop record or a dance record or a metal record. I wanted to make a record that was true to who I am as an artist. If I'm to allow myself fanciful thoughts given the initial reaction to *Frantic*, then I've made a wise decision. Maybe my record is standing apart from the rest in a really positive way as a result of [me] proudly owning my maturity."

That is precisely what some retailers believe will help the project successfully dent a stateside market currently dominated by youth-driven acts.

"There's nothing nostalgic about this album, which is important," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "It sounds contemporary, but not like it's straining to be hip. It's a record for grown-ups, which is refreshing and different—and, actually, pretty exciting."

He continues, "This is not going to be an out-of-the-box barnburner, in terms of sales. But I believe that it will be a consistent entity in the market for the rest of the year."

That suits Ferris, who says Virgin is taking a "long-range approach" to marketing *Frantic* in the U.S. The label is introducing the set here via the groove-laden, rock-edged single "Goddess of Love," which was shipped to triple-A and modern AC radio formats the first week of May.

"Although this has the potential to be a strong radio record, we're not going to rely on one specific avenue of exposure," Ferris says. "We believe that this is the kind of record that will work when it seeps into the lives of listeners. We want people to hear it as they're moving through their days and feel like it's part of them."

Still, radio is a strong factor in the future of this project. "The single has solid potential," says Alex Cortright, music director/PD of WRNR Baltimore/Annapolis, Maryland. "It has a great hook and a great performance."

Ferry will pause from his European activities shortly before the album's stateside release to do a round of press, TV, and radio appearances. Specific venues and programs were still to be confirmed at press time. Also in the works is a series of lifestyle-oriented promotions, whereby Virgin will strive to expose the record in cafés, boutiques, restaurants, and via an assortment of Internet sites.

The ultimate promotional thrust of *Frantic* is touring. Ferry is expected to be on the road from mid-spring through the fall/winter season. The trek is being handled by Ferry's manager, Alex Weston of Riverman Management in London.

The artist says that last year's Roxy Music reunion tour reignited his interest in being onstage. "I'd nearly forgotten the exhilaration of performing in that reckless fashion that touring allows," he says. "I found that I loved being in an environment where anything could happen and that you had to accept it as part of the experience. There's no turning back when you're playing for thousands of people. I loved it immensely, and I dare say that I'm itchy to play these new songs for an audience."

For this tour, Ferry will be supported by familiar faces: Roxy Music drummer Paul Thompson, as well as touring musicians Chris Spedding, Colin Good, Julia Thornton, and Lucy Wilkins, among others.

The songs of *Frantic* lend themselves well to the concert stage, thanks to their vibrant, fairly no-frills instrumental framework. Ferry's smoky baritone is in top form, and he flexes it to maximum effect over songs that range from straight-ahead rockers ("Cruel," "Nobody Loves Me") to richly textured ambient-pop ("Fool for Love," "Hiroshima")—with a smattering of cleverly conceived covers (Leadbelly's "Goodnight Irene," Bob Dylan's "Don't Think Twice") added for quirky measure.

"It's fun for me to go back to some of the great songs of all time and re-experience them all over again," Ferry says. "In the case of 'Goodnight Irene,' for example, it was an act of homage. Leadbelly is the first person I remember ever hearing on the radio as a young boy. It had a huge effect on me. He had such yearning and longing in his voice. The love of the blues has stayed with me ever since."

Ferry smiles whenever he discusses how *Frantic* took shape—particularly its decidedly un-Ferry-like title.

"From top to bottom, this record was a joy to work on," he says. "As for the title, it comes from a lyric of a song that didn't end up on the album. Still, it seemed to me a good title for this record. It's been a hectic couple of years for me, both touring and recording, and the mood in which this album was created was nothing if not frantic."

Indeed, *Frantic* pops with an unbridled energy that is unusual for a Ferry collection. His songs are published by an eponymous PRS-administered company. "Having touched on '30s-era music with *As Time Goes By* [a 1999 solo recording], this time I wanted to do something quite different. I wanted to make a guitar-based album with a direct, live feel."

Ferry is joined on this collection by Radiohead's Jonny Greenwood, Dave Stewart (who co-wrote several tunes), and former Roxy Music co-hort Brian Eno, who co-wrote the expansive, deliciously atmospheric set-closer "I Thought."

"He also plays on 'Goddess of Love,'" Ferry points out, adding with a chuckle, "Listen closely, and you'll hear him singing his heart out on both numbers."

Ferry rose to fame in the early '70s as the singer/songwriter/designer for pioneering modern-pop band Roxy Music—which is now revered for injecting daring fashion statements and rich ambient soundscapes into the rock realm. Its 1972 classic debut offered a provocative blend of pop art, spawning the timeless singles "Virginia Plain" and "Pyjamarama."

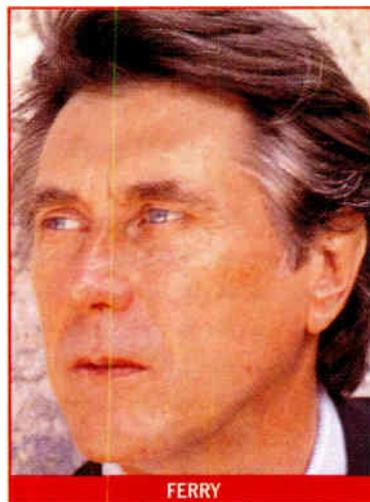
"There was a remarkable, fresh energy in what we were attempting," Ferry says. "It felt new. With such an interesting lineup of sounds, our aim was to be different. So many possibilities were touched on. We reflected any number of inspirations, of fascinating worlds; we could take it any number of ways."

After Eno exited the band, Ferry's soulful song approach became increasingly dominant, as evidenced by such sublime recordings as "Street Life," "All I Want Is You," "Avalon," and "Love Is the Drug." More recent times have seen Ferry forge an equally adventurous and highly praised solo career. Despite his own impressive run, the artist offers a respectful nod to his Roxy Music days. "It was an extraordinary time," he says. "It was a time of youth and excitement of a different level than one feels now. Both are pleasing but vastly different."

Roxy Music's legacy was to infiltrate and improve numerous musical genres: some obviously, some subtly; from new romantics to prog-rockers, from dance to trance, it's been hailed as visionary. Radiohead, Moby, Suede, and Pulp are some of the recent big-hitters to acclaim its aesthetic.

"It's humbling to pause and consider the effect of your work," Ferry says. "You want to have that kind of impact. But you don't dare say it out loud. That's too pompous. But it's a joy to survey one's history and see its effects."

Ferry is intent upon remaining a vital element in the current flow of music. "I'm feeling more inspired now than I have in years to keep making music," he says. "I'm just so pleased that I won't necessarily be only making it for my own private enjoyment."



FERRY

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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**MUSIQ HATH CHARMS:** There is no sophomore slump for Musiq. With an opener more than four times the volume of his first album's biggest Nielsen SoundScan week, the artist formerly known as Musiq Soulchild bows at No. 1 on The Billboard 200 and on Top R&B/Hip-Hop Albums.

The soulful singer/songwriter tips in at 260,000 units with his new *Juslisen* (*Just Listen*). His first album saw its biggest week in the Christmas frame of 2000, when it sold 62,000 units. It peaked at No. 24 on the big chart.

The new set's fast start has been primed by lead track "Halfcrazy," which bowed on Hot R&B/Hip-Hop Airplay in the Feb. 16 issue and has gained in audience in all but two of its 15 chart weeks. It's No. 4 this issue on that chart and No. 21 on Hot 100 Airplay.

**THANKS, MOM:** Music retailers are thankful for Mother's Day, a gift-giving occasion that leads to annual sales spikes. And, of the several artists who benefited from the event, it would appear that Celine Dion's latest was the leading gift for moms, as she scores The Billboard 200's largest unit increase (6-2, up 41% to 143,000). Others lifted by gift shopping include Josh Groban (No. 10, up 5%), Alan Jackson (22-16, up 27%), Barry Manilow (53-40, up 31%), Enya (56-45, up 34%), Frank Sinatra (172-117, the Pacesetter, with a 55% gain), the Beatles (131-120, up 23%), John Tesh (178-124, up 51%), Rod Stewart (157-127, up 36%), and Andrea Bocelli (171-137, up 36%).

Some of these, of course, have other market drivers in play. Enya's "Only Time," for example, continues to be the soundtrack of those *Friends* promos that have become omnipresent on NBC. Jackson's title track, "Drive (For Daddy Gene)," has conquered country radio (see Singles Minded, this page). And, if you'll check this issue's Billboard 200 and those from previous Mother's Day frames, you'll find that country albums fare well on this occasion. Daniel Rodriguez, the "singing cop," is another mom fave, re-entering at No. 131 following an appearance on Rev. Robert A. Schuller's *Hour of Power* TV broadcast. With sales up more than 300%, Rodriguez jumps to No. 1 on Heatseekers.

The Sinatra and Stewart albums are two of six on The Billboard 200 aided by direct campaigns from Rhino parent Warner Strategic

Marketing. The others are Foreigner (No. 80), *Totally Country* (No. 94), Prince (No. 149), and Gordon Lightfoot (No. 190).

**THE PIANO HAS BEEN DRINKING:** The always-unique Tom Waits has become a poster child for independent labels, reaching much higher chart positions on indie Epitaph than he ever did during the two decades he recorded for majors Asylum and Island. His first Epitaph release bowed at No. 30 on The Billboard 200 in 1999, far exceeding his previous career peak of No. 89, notched by *Small Change* in 1976. This issue, Waits places two new albums inside the top 40, the first time he's ever had more than one album on the big chart. Lodged at Nos. 32 and 33, the two combined sold 64,000 units on street week.

Also waving the flag for independent distribution is *Naughty by Nature*, which returns to the indie ranks with its first TVT album. With 49,000 units, *iicons* is No. 1 on Top Independent Albums, No. 5 on Top R&B/Hip-Hop Albums, and No. 15 on The Billboard 200. *Naughty's* last album was on Arista, the only one of its five to appear on a major label. It peaked at No. 22 in 1999, selling 46,000 in its best week.

Higher on the chart is Lauryn Hill, whose *MTV Unplugged 2.0* marks a hard left turn from the sonic direction of 1998's *The Miseducation of Lauryn Hill*, her eight-times-platinum solo debut. On 122,500 units, the double-length album enters the big chart at No. 3 and at No. 2 on the R&B/Hip-Hop list—not bad when you consider that it has been met with mixed reviews and virtually no radio airplay. *Miseducation* began with 423,000 units, which, at the time, was a record opener for any female artist.

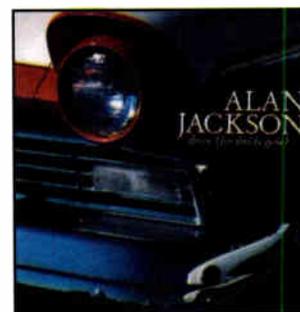
**INCOMING:** The good news for record stores is that five new albums might enter next issue's chart with sales of more than 100,000 units—three of them at 200,000-plus. Rappers P. Diddy and Cam'ron are in a tug of war to reach No. 1, each on course to sell in the range of 250,000, while Weezer looks good to top 200,000. Rush is on course for 100,000 or more, and Moby might ring that bell, too. The bad news: Stores are competing with the same week last year, when Tool started with 500,000-plus, Missy "Misdemeanor" Elliott and Weezer opened at 200,000-plus, and each of the top nine albums exceeded 100,000.

## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**DESIRED CONSISTENCY:** Up 177 detections, Alan Jackson's "Drive (For Daddy Gene)" replaces Toby Keith's "My List" at No. 1 on Hot Country Singles & Tracks, ending Keith's five-week reign atop the chart. "Drive" is Jackson's 20th No. 1 on this chart, a milestone that solidifies his position as the artist with the most



No. 1 singles from the storied "class of '89," a group of young, video-genic country stars who fired the opening shots of the 1990s country commercial boom. Jackson and Garth Brooks, respectively, are the valedictorian and salutatorian of the class: Brooks' report card shows 18 No. 1 singles. Classmates include Clint Black (13 No. 1s), Travis Tritt (five), and Mary Chapin Carpenter (one).

Meanwhile, Keith's "List" dips 1-5 on the same chart that sees his "Courtesy of the Red, White and Blue (The Angry American)" take Hot Shot Debut honors at No. 41. The arrival matches Keith's own high-debut benchmark, which was set exactly one year ago, when "I'm Just Talkin' About Tonight" opened at No. 41 in the May 26, 2001, issue.

Further down the chart, we find an unexpected strategic move, as Lyric Street shelves Shedaisy's "Get Over Yourself" in favor of "Mine All Mine," which bows at No. 55. "Get Over Yourself" falls to No. 35 from its peak position of No. 27.

**CAM DO:** With "Oh Boy" already in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart and moving up 7-6, Cam'ron debuts another single at No. 63, "Welcome to New York City," featuring Jay-Z and Juelz Santana. The second track from his album *Come Home With Me*, which hit retail May 14, enters the chart based solely on airplay, as it tacks on 3.6 million additional listeners for an audience total of 6.5 million.

"City" is Jay-Z's sixth title on this issue's R&B/Hip-Hop Singles & Tracks chart. The only other artists to have accomplished this feat are Ja Rule, R. Kelly, Juvenile, and DMX. It is the 11th time that Jay-Z has had six concurrent titles on the chart—the most occasions that any artist has achieved this.

**PILAR OF STRENGTH:** Pilar Montenegro becomes the second artist (and the first in two years) to place a track on The Billboard Hot 100 based solely on Latin radio airplay. Her

"Quitame Ese Hombre" debuts at No. 74, while spending its ninth week atop Hot Latin Tracks. It's the longest reign by a new artist since the Latin chart began using Nielsen Broadcast Data Systems tracking in November 1994.

While it is not uncommon for a bilingual track receiving airplay at both Anglo and Spanish stations to chart (like Enrique Iglesias' "Escape/Escapar" at No. 31), it is rare for a Latin-only track to generate an audience total high enough to qualify. While the audience for "Hombre" (19 million) is not an all-time high for Hot Latin Tracks, Montenegro caught just the right week to sneak into the top 75 of the Hot 100 Airplay chart, therefore making the track eligible for inclusion on The Billboard Hot 100.

For those of you not up on your Spanish, Montenegro's title translates as "Take That Man Away From Me."

**RUSH TO GLORY:** Rush's "One Little Victory" moves 12-10 on Mainstream Rock Tracks, becoming the group's 20th top 10 hit on that chart. It's Rush's first top 10 since "Half the World" peaked at No. 6 in the Feb. 2, 1997, issue. The trio is the only act on this issue's Mainstream Rock chart to have appeared on the inaugural chart that ran in the March 21, 1981, issue. That week, "Limelight" was No. 7 and "Tom Sawyer" was No. 10.

Rush's 20 top 10s ties the group with U2 for sixth place on the Mainstream Rock chart. Tom Petty (with and without the Heartbreakers) is the current leader, with 28 top 10 songs.

**MAN OF MANY LABELS:** Dave Hollister, who recently switched from Def Squad/DreamWorks to Motown, returns to Hot R&B/Hip-Hop Singles & Tracks on yet another label—MCA—as "Keep Lovin' You" debuts at No. 71. It is the first single from Steve Harvey's compilation album *Sign of Things to Come*, which also features Mary J. Blige, Yolanda Adams, Fabolous, and Carl Thomas, among others. "Lovin'" will be included on Hollister's forthcoming Motown album, due in August.

**HOW LOW CAN WE GO:** For the first time in the history of Nielsen SoundScan, the No. 1-selling single in the country, 'N Sync Featuring Nelly's "Girlfriend," scans less than 10,000 units (9,500). That is less than the No. 50 title sold on the July 25, 1998, issue's Hot 100 Singles Sales chart.

# Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW		<b>MUSIQ</b> DEF SOUL 586772/IDJMG (12.98/18.98)	<b>NUMBER 1/HOT SHOT DEBUT</b> Justisen (Just Listen) 1 Week At Number 1	1	50	47	42	11	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BRDS. (18.98 CD)	Under Rug Swept	1	
2	6	3	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400 (12.98 EQ/18.98)	<b>GREATEST GAINER</b> A New Day Has Come	1	52	54	47	40	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) ▲	Rascal Flatts	43	
3	NEW		<b>LAURYN HILL</b> COLUMBIA 86580/CRG (18.98 EQ/19.98)	MTV Unplugged No. 2.0	3	54	52	46	44	NAS ▲ ILL WILL/COLUMBIA 85736/CRG (12.98 EQ/18.98)	Stillmatic	5	
4	2	2	<b>ASHANTI</b> ▲ <sup>2</sup>	Ashanti	1	55	53	28	11	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11	
5	3	1	<b>KENNY CHESNEY</b> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	56	54	NEW		KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54	
6	4	—	<b>SOUNDTRACK</b> ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	57	55	54	22	VARIOUS ARTISTS THE LABEL/ELEKTRA 62762/EEG (18.98 CD)	The Family Values Tour 2001	55	
7	8	4	<b>SHERYL CROW</b> A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	58	63	61	39	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54	
8	1	—	<b>BIG TYMERS</b> CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	59	63	61	39	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13	
9	7	5	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI ZDMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	60	70	113	11	MICHAEL W. SMITH ● REUNIDN 10025/ZDMBA (11.98/17.98)	Worship	20	
10	9	9	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BRDS. (18.98 CD) ▲	Josh Groban	8	61	57	57	27	CHER ● WARNER BRDS. 47619 (12.98/18.98)	Living Proof	9	
11	10	8	<b>SOUNDTRACK</b> ▲ <sup>5</sup> LUST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1	62	52	50	12	KIRK FRANKLIN ● GOSPD CENTRIC 70037/ZDMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	
12	11	10	<b>PINK</b> ▲ <sup>2</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	63	57	57	27	DEFAULT ● TVT 2310 (11.98 CD) ▲	The Fallout	51	
13	5	—	<b>VANESSA CARTON</b> A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	64	69	62	14	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG (14.98 CD) ▲	Brushfire Fairytales	62	
14	12	12	<b>SHAKIRA</b> ▲ <sup>2</sup> EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	65	64	58	53	INDIA.ARIE ▲ MDTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	
15	NEW		<b>NAUGHTY BY NATURE</b> TVT 2340* (13.98/17.98)	Icons	15	66	61	55	25	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	
16	22	21	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	67	59	60	7	YING YANG TWINS COLLIPARK/IN THE PAINT 8375*/DCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58	
17	37	46	<b>NORAH JONES</b> ● BLUE NOTE 32088/CAPITOL (9.98 CD) ▲	Come Away With Me	17	68	44	29	3	BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29	
18	20	18	<b>LINKIN PARK</b> ▲ <sup>3</sup> WARNER BRDS. 47755 (12.98/18.98)	[Hybrid Theory]	2	69	71	69	29	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	
19	17	27	<b>BONNIE RAITT</b> CAPITOL 31816 (12.98/18.98)	Silver Lining	13	70	73	67	18	BRAD PAISLEY ● ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31	
20	19	17	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	71	51	43	7	VARIOUS ARTISTS ● SMACK DOWN/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3	
21	16	16	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3	72	58	48	11	KYLIE MINOGUE ● CAPITOL 37670 (6.98/17.98)	Fever	3	
22	21	19	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	73	50	20	3	ELVIS COSTELLO ISLAND 586775/IDJMG (18.98 CD)	When I Was Cruel	20	
23	25	25	<b>NO DOUBT</b> ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	74	76	70	22	MERCYME INDAVORD 86133/WARNER BRDS. (16.98 CD) ▲	Almost There	67	
24	18	14	<b>SYSTEM OF A DOWN</b> ▲ <sup>2</sup> AMERICAN/COLUMBIA 86059*/CRG (12.98 EQ/18.98)	Toxicity	1	75	62	56	24	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	7	
25	13	7	<b>SOUNDTRACK</b> UNIVERSAL D17115/UMRG (19.98 CD)	The Scorpion King	5	76	24	—	2	ALI FO REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	24	
26	14	15	<b>TWEET</b> ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3	77	49	—	2	BLACKALICIOUS MCA 112806* (14.98 CD)	Blazing Arrow	49	
27	29	22	<b>ENRIQUE IGLESIAS</b> ▲ <sup>2</sup> INTERSCOPE 493148 (12.98/18.98)	Escape	2	78	87	80	37	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	
28	32	37	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98) ▲	Room For Squares	28	79	65	63	37	JAHEIM ▲ DIVINE MILL 47452*/WARNER BRDS. (11.98/17.98)	[Ghetto Love]	9	
29	27	24	<b>NAPPY ROOTS</b> ● ATLANTIC 83524/AG (7.98/11.98)	Watermelon, Chicken & Gritz	24	80	72	36	3	MICHAEL BOLTON JIVE 41788/ZDMBA (12.98/18.98)	Only A Woman Like You	36	
30	23	26	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	81	77	97	77	TIM MCGRAW ▲ <sup>3</sup> CURB 77978 (12.98/18.98)	Greatest Hits	4	
31	26	30	<b>USHER</b> ▲ <sup>3</sup> ARISTA 14715* (12.98/18.98)	8701	4	82	NEW			FOREIGNER ATLANTIC 78266/RHINO (12.98/18.98)	Complete Greatest Hits	80	
32	NEW		<b>TOM WAITS</b> ANTI 86629/EPITAPH (17.98 CD)	Blood Money	32	83	68	59	27	BRITNEY SPEARS ▲ <sup>4</sup> JIVE 41776/ZDMBA (12.98/18.98)	Britney	1	
33	NEW		<b>TOM WAITS</b> ANTI 86632/EPITAPH (17.98 CD)	Alice	33	84	78	68	8	EARSHOT WARNER BRDS. 47961 (11.98 CD)	Letting Go	82	
34	NEW		<b>COAL CHAMBER</b> ROADRUNNER 618484/IDJMG (18.98 CD)	Dark Days	34	85	75	52	3	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4	
35	35	35	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 112808* (12.98/18.98)	No More Drama (2002)	14	86	60	53	3	NEIL YOUNG REPRISE 48111*/WARNER BRDS. (18.98 CD)	Are You Passionate?	10	
36	42	39	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	87	85	60	53	RL J 20012 (12.98/17.98)	RL:Ements	53	
37	40	41	<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BRDS. (17.98 CD)	The Spirit Room	28	88	82	71	25	HOOBASTANK ● ISLAND 586435/IDJMG (18.98 CD) ▲	Hoobastank	25	
38	30	32	<b>AVANT</b> MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	89	95	95	55	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2	
39	33	33	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	90	84	76	43	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	
40	53	51	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	91	80	66	9	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39	
41	31	28	<b>FAT JOE</b> ● TERROR SOUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	21	92	NEW			WILL DOWNING GRP 589610/VG (18.98 CD)	{Sensual Journey}	90	
42	36	23	<b>GOO GOO DOLLS</b> WARNER BRDS. 49206 (18.98 CD)	Gutterflower	4	93	74	88	27	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22	
43	41	34	<b>P.O.D.</b> ▲ <sup>2</sup> ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	94	67	—	2	C-MURDER D3 9992/RIVIERA (19.98 CD)	Tru Dawgs	67	
44	38	38	<b>B2K</b> ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	95	79	65	8	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5	
45	56	49	<b>ENYA</b> ▲ <sup>6</sup> REPRISE 47426/WARNER BRDS. (12.98/18.98)	A Day Without Rain	2	96	97	89	14	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	12	
46	15	6	<b>SOUNDTRACK</b> SONY CLASSICAL 89932 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6	97	86	75	15	UNWRITTEN LAW INTERSCOPE 493139* (14.98 CD)	Elva	69	
47	48	45	<b>CREED</b> ▲ <sup>5</sup> WIND UP 13075 (11.98/18.98)	Weathered	1	98	85	72	52	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	
48	39	31	<b>R. KELLY &amp; JAY-Z</b> ▲ RDC-A FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	99	90	78	9	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	61	
49	43	40	<b>JENNIFER LOPEZ</b> ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	100	98	93	34	DIANA KRALL ▲ VERVE 549848/VG (12.98/18.98)	The Look Of Love	9	
							99	74	4	VARIOUS ARTISTS SPARROW 38887 (16.98 CD)	Dove Hits 2002	74	
							88	79	10	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD) ▲	White Blood Cells	61	

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
101	123	121	34	MARTINA MCBRIDE ▲	Greatest Hits	5	151	156	167	21	TRICK PONY ●	Trick Pony	91
102	91	101	35	KENNY CHESNEY ▲ <sup>2</sup>	Greatest Hits	13	152	181	170	11	REBECCA ST. JAMES	Worship God	94
103	100	87	47	SOUNDTRACK ▲ <sup>2</sup>	Moulin Rouge	3	153	NEW	1	98 DEGREES	The Collection	153	
104	94	96	31	STAINED ▲ <sup>4</sup>	Break The Cycle	1	154	126	136	22	JOE ●	Better Days	32
105	NEW	1	1	VARIOUS ARTISTS	Atticus: ...Dragging The Lake.	105	155	133	115	44	BLINK-182 ▲ <sup>2</sup>	Take Off Your Pants And Jacket	1
106	107	108	93	SOUNDTRACK ▲ <sup>3</sup>	Coyote Ugly	10	156	NEW	1	O.A.R.	Any Time Now	156	
107	103	83	40	U2 ▲ <sup>3</sup>	All That You Can't Leave Behind	3	157	141	140	21	THE STROKES ●	Is This It	33
108	114	117	12	GARY ALLAN	Alright Guy	39	158	137	124	48	JENNIFER LOPEZ ▲ <sup>3</sup>	J.Lo	1
109	45	—	2	TREY ANASTASIO	Trey Anastasio	45	159	119	130	8	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	119
110	NEW	1	1	ANDREW LLOYD WEBBER	Gold	110	160	148	173	19	TENACIOUS D	Tenacious D	33
111	93	92	3	LOUIE DEVITO	Louie DeVito's Dance Factory	92	161	125	126	8	ANN NESBY	Put It On Paper	62
112	118	110	74	TRAVIS TRITT ▲	Down The Road I Go	51	162	182	169	7	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
113	105	86	18	SOUNDTRACK ●	I Am Sam	20	163	160	152	11	FIVE FOR FIGHTING ●	America Town	54
114	99	109	20	OZZY OSBOURNE ●	Down To Earth	4	164	116	102	24	KEKE WYATT ●	Soul Sista	33
115	117	105	24	JEWEL ▲	This Way	9	165	112	84	6	SOUNDTRACK	Blade II	26
116	83	64	7	BAHA MEN	Move It Like This	57	166	161	156	27	THIRD DAY	Come Together	31
117	172	176	13	FRANK SINATRA	Greatest Love Songs	32	167	NEW	1	SOUNDTRACK	Queer As Folk: The Second Season	167	
118	122	116	64	VARIOUS ARTISTS ▲ <sup>2</sup>	Songs 4 Worship — Shout To The Lord	51	169	185	183	7	MOBB DEEP ●	Infamy	22
119	96	107	21	MYSTIKAL ●	Tarantula	25	170	168	149	10	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52
120	131	132	7	THE BEATLES ▲ <sup>8</sup>	1	1	171	180	181	14	JARS OF CLAY	theeleventhhour	28
121	106	94	4	MICHELLE WILLIAMS	Heart To Yours	57	172	188	175	3	VARIOUS ARTISTS ●	WOW Gospel 2002	46
122	104	106	72	NELLY FURTADO ▲ <sup>2</sup>	Whoa, Nelly!	24	173	163	151	5	VARIOUS ARTISTS	Passion: Our Love Is Loud	77
123	110	104	34	MAXWELL ▲	Now	1	174	139	154	12	TOMMY SHANE STEINER	Then Came The Night	71
124	178	172	10	JOHN TESH	A Deeper Faith	56	175	179	178	8	FLAW	Through The Eyes	139
125	109	98	39	DROWNING POOL ▲	Sinner	14	176	RE-ENTRY	37	LENNY KRAVITZ ▲ <sup>3</sup>	Greatest Hits	2	
126	102	85	24	OUTKAST ▲	Big Boi & Dre Present... OutKast	18	177	120	112	11	JO DEE MESSINA ▲	Burn	19
127	157	160	2	ROD STEWART ●	The Very Best Of Rod Stewart	40	178	152	120	7	TRIK TURNER	Trik Turner	98
128	132	142	7	BROOKS & DUNN ▲	Steers & Stripes	4	179	190	177	29	ANDREW W.K.	I Get Wet	84
129	101	103	43	AALIYAH ▲ <sup>2</sup>	Aaliyah	1	180	RE-ENTRY	44	STEVEN CURTIS CHAPMAN ●	Declaration	14	
130	134	123	31	ALISON KRAUSS + UNION STATION ●	New Favorite	35	181	177	161	42	EMINEM ▲ <sup>8</sup>	The Marshall Mathers LP	1
131	RE-ENTRY	4	1	DANIEL RODRIGUEZ	The Spirit Of America	112	182	149	—	2	ALIEN ANT FARM ▲	ANTHology	11
132	92	90	21	LIL BOW WOW ▲	Doggy Bag	11	183	136	—	4	SOUTH PARK MEXICAN	Reveille Park	149
133	108	77	11	X-ECUTIONERS	Built From Scratch	15	184	200	—	4	CLEDUS T. JUDD	Cledus Envy	136
134	113	99	24	ROB ZOMBIE ●	The Sinister Urge	8	185	194	—	39	ORIGINAL CAST RECORDING	Mamma Mia!	169
135	128	131	10	WILLIE NELSON	The Great Divide	43	186	164	111	40	LUTHER VANDROSS ▲	Luther Vandross	6
136	138	193	3	THE HIVES	Veni Vidi Vicious	136	187	144	139	42	PETE YORN ●	musicforthemorningafter	111
137	171	168	30	ANDREA BOCELLI ▲	Cieli Di Toscana	11	188	167	150	11	'N SYNC ▲ <sup>5</sup>	Celebrity	1
138	140	133	26	GARTH BROOKS ▲ <sup>3</sup>	Scarecrow	1	189	174	147	16	PLUS ONE	Obvious	29
139	115	137	7	RES	How I Do	115	190	143	128	6	INDIGO GIRLS	Become You	30
140	150	165	23	YOLANDA ADAMS	Believe	42	191	154	155	14	GORDON LIGHTFOOT	Complete Greatest Hits	128
141	145	148	6	LONESTAR ▲	I'm Already There	9	192	RE-ENTRY	20	SADE ●	Lovers Live	10	
142	135	129	3	DAVE MATTHEWS BAND ▲ <sup>3</sup>	Everyday	1	193	155	138	27	VARIOUS ARTISTS	WOW Hits 2002	52
143	130	125	5	THE CALLING ●	Camino Palmero	36	194	RE-ENTRY	10	FAITH EVANS ●	Faithfully	14	
144	121	114	25	VARIOUS ARTISTS ▲ <sup>3</sup>	Now 8	2	195	166	157	27	PAUL MCCARTNEY ●	Driving Rain	26
145	129	122	9	NELLY ▲ <sup>8</sup>	Country Grammar	1	196	146	127	12	PETEY PABLO ●	Diary Of A Sinner: 1st Entry	13
146	124	146	1	SARAH BRIGHTMAN	Encore	124	197	195	190	3	SOUNDTRACK	Queen Of The Damned	28
147	81	—	2	VARIOUS ARTISTS	Sharp Dressed Men: A Tribute To ZZ Top	81	198	173	174	9	GREEN DAY ●	International Superhits!	40
148	111	91	23	ADEMA ●	Adema	27	199	186	82	7	MICHAEL JACKSON ▲ <sup>2</sup>	Invincible	1
149	165	—	13	PRINCE	The Very Best Of Prince	66	200	169	141	19	NEWSBOYS	Thrive	38
150	142	134	5	TRAIN ▲ <sup>2</sup>	Drops Of Jupiter	6	200	169	141	19	SOUNDTRACK	Resident Evil	24

● 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). ▲<sup>2</sup> 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.

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## Billboard TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	34	<b>DIANA KRALL</b> ▲	VERVE 548846/VG	The Look Of Love
2	2	2	<b>CASSANDRA WILSON</b>	BLUE NOTE 35072/CAPITOL #	Belly Of The Sun
3	5	2	<b>HARRY CONNICK, JR.</b>	COLUMBIA 860777/CRG	Songs I Heard
4	3	2	<b>TONY BENNETT</b>	RPM/COLUMBIA 85333/CRG	Playin' With My Friends: Bennett Sings The Blues
5	4	2	<b>VARIOUS ARTISTS</b>	VERVE 589370/VG	Verve/Unmixed
6	7	1	<b>RAMSEY LEWIS &amp; NANCY WILSON</b>	NARADA JAZZ 50774/VIRGIN	Meant To Be
7	9	2	<b>HARRY CONNICK, JR.</b>	COLUMBIA 697947/CRG	30
8	6	2	<b>STEVE TYRELL</b>	COLUMBIA 68006/CRG #	Standard Time
9	NEW	1	<b>MICHAEL FEINSTEIN</b>	CONCORD 4987	Michael Feinstein With The Israel Philharmonic Orchestra
10	NEW	1	<b>SOUNDTRACK</b>	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
11	8	2	<b>RACHELLE FERRELL</b>	BLUE NOTE 35054/CAPITOL	Live In Montreux 91-97
12	10	1	<b>VARIOUS ARTISTS</b>	UTV/VERVE 586796/VG	Pure Jazz Encore!
13	19	1	<b>JANE MONHEIT</b>	N-CODED 4219/WARLOCK #	Come Dream With Me
14	17	1	<b>VARIOUS ARTISTS</b>	LEGACY/COLUMBIA/VERVE 81433/CRG	The Best Of Ken Burns Jazz
15	13	1	<b>BILL CHARLAP</b>	BLUE NOTE 35885/CAPITOL	Stardust
16	NEW	1	<b>STANTON MOORE</b>	BLUE THUMB 540788/VG	Flyin' The Coop
17	11	2	<b>SOUNDTRACK</b>	COMPOSITION/VERVE 589465/VG	Kissing Jessica Stein
18	12	1	<b>JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTET</b>	TELARC 87546	The Rare Delight Of You
19	14	2	<b>ARTURO SANDOVAL</b>	CRESCENT MOON/COLUMBIA 86374/CRG	My Passion For The Piano
20	15	2	<b>VARIOUS ARTISTS</b>	UTV/VERVE 520191/VG	Pure Jazz
21	18	2	<b>THEIVERY CORPORATION</b>	VERVE 584157/VG #	Sounds From The Verve Hi-Fi
22	20	2	<b>LOUIS ARMSTRONG</b>	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
23	24	1	<b>DIANNE REEVES</b>	BLUE NOTE 35887/CAPITOL	The Best Of Dianne Reeves
24	21	2	<b>STAN GETZ</b>	VERVE 588381/VG	Getz For Lovers
25	NEW	1	<b>NAT KING COLE</b>	DIRECT SOURCE SPECIAL PRODUCTS 66726	Golden Legends

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## Billboard TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>NORAH JONES</b> ●	BLUE NOTE 35888/CAPITOL #	Come Away With Me
2	NEW	1	<b>WILL DOWNING</b>	GRP 589610/VG	(Sensual Journey)
3	2	2	<b>VARIOUS ARTISTS</b>	VERVE 589606/VG	Verve/Remixed
4	3	2	<b>BONEY JAMES</b>	WARNER BROS. 48004	Ride
5	4	2	<b>MEDESKI MARTIN AND WOOD</b>	BLUE NOTE 35879/CAPITOL #	Uninvisible
6	5	2	<b>CHRIS BOTTI</b>	COLUMBIA 857537/CRG #	Night Sessions
7	NEW	1	<b>PAUL HARCADALE</b>	HARCADALE 90511/72	Hardcastle III
8	9	1	<b>PAT METHENY GROUP</b>	WARNER BROS. 48025	Speaking Of Now
9	7	2	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 856537/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
10	6	2	<b>DIRTY DOZEN BRASS BAND</b>	ROPEADOPE 93120/AG	Medicated Magic
11	10	2	<b>CRAIG CHAQUICO</b>	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
12	16	1	<b>VARIOUS ARTISTS</b>	SHANACHIE 5089	Streetwise - Smooth Urban Jazz
13	11	2	<b>SOULIVE</b>	BLUE NOTE 35869/CAPITOL	Next
14	17	1	<b>DAVID BENOIT</b>	GRP 589079/VG #	Fuzzy Logic
15	14	2	<b>JEFF GOLUB</b>	GRP 089564/VG	Do It Again
16	15	2	<b>THE BRAXTON BROTHERS</b>	PEAK 8507/CONCORD	Both Sides
17	19	1	<b>BOBBY MCFERRIN</b>	BLUE NOTE/ANGEL 34201/CAPITOL	Beyond Words
18	13	2	<b>PETER WHITE</b>	COLUMBIA 85212/CRG #	Glow
19	12	2	<b>ANDRE WARD</b>	ORPHEUS 10573 #	Feelin' You
20	23	1	<b>HERB ALPERT</b>	A&M 490886/INTERSCOPE	Definitive Hits
21	22	1	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b>	PEAK 8508/CONCORD	Live Across America
22	20	2	<b>WARREN HILL</b>	NARADA JAZZ 11582/VIRGIN	Love Songs
23	24	1	<b>ST. GERMAIN</b>	BLUE NOTE 251147/CAPITOL #	Tourist
24	25	1	<b>BELA FLECK &amp; THE FLECKTONS</b>	COLUMBIA 86355/CRG	Live At The Quick
25	NEW	1	<b>VARIOUS ARTISTS</b>	UNIVERSAL SPECIAL PRODUCTS 584797/UMG	Smooth Jazz

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## Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8	<b>YO-YO MA</b>	SONY CLASSICAL 89667	Classic Yo-Yo
2	2	14	<b>LUCIANO PAVAROTTI</b>	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
3	4	1	<b>ANDREA BOCELLI</b> ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
4	NEW	1	<b>DAVID RUSSELL</b>	TELARC 80576	Reflections Of Spain
5	5	2	<b>RICHARD JOO</b>	COLUMBIA 85117/SONY CLASSICAL	Billy Joel Fantasies & Delusions
6	NEW	1	<b>PLACIDO DOMINGO</b>	EMI CLASSICS 57242/ANGEL	Wagner: Scenes From "The Ring"
7	NEW	1	<b>HILARY HAHN</b>	SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
8	6	12	<b>YO-YO MA (WILLIAMS)</b>	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
9	7	11	<b>MARIA CALLAS</b>	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
10	NEW	1	<b>VARIOUS ARTISTS</b>	DECCA 470460/UNIVERSAL CLASSICS GROUP	Baroque Adagios
11	3	12	<b>THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN</b>	ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur
12	13	1	<b>MSTISLAV ROSTROPOVICH</b>	DG 471620/UNIVERSAL CLASSICS GROUP	Master Cellist
13	12	2	<b>ITZHAK PERLMAN</b>	SONY CLASSICAL 89449	Rhapsody
14	14	1	<b>KATHLEEN BATTLE</b>	SONY CLASSICAL 89464	Portrait
15	10	2	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 89690	Bach: Keyboard

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## Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b>	SONY CLASSICAL 89972	Star Wars Episode II: Attack Of The Clones
2	7	1	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 37564 #	The Spirit Of America
3	3	2	<b>ANDREA BOCELLI</b> ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
4	2	2	<b>SARAH BRIGHTMAN</b>	REALLY USEFUL/DECCA BROADWAY 589950/UNIVERSAL CLASSICS GROUP	Encore
5	4	2	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
6	6	2	<b>CHARLOTTE CHURCH</b> ●	COLUMBIA 89710/CRG	Enchantment
7	5	2	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 32257/ANGEL	Classics
8	8	2	<b>RUSSELL WATSON</b>	DECCA 468895/UNIVERSAL CLASSICS GROUP #	The Voice
9	9	2	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 56998/ANGEL	La Luna
10	NEW	1	<b>ANDREA BOCELLI</b>	PHILIPS 589223/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
11	13	1	<b>BOND</b>	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP #	Born
12	12	1	<b>JOHN WILLIAMS</b>	SONY CLASSICAL 89364	American Journey
13	10	2	<b>VARIOUS ARTISTS</b>	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
14	14	1	<b>TAN DUN FEATURING YO-YO MA</b>	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
15	11	2	<b>KRONOS QUARTET</b>	NONESUCH 79843/AG	Nuevo

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## Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	77	<b>ENYA</b> ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain
2	2	2	<b>JIM BRICKMAN</b>	WINDHAM HILL 11589/RCA	Simple Things
3	3	2	<b>SECRET GARDEN</b>	DECCA 548678	Once In A Red Moon
4	4	2	<b>GOVI</b>	HIGHER OCTAVE 11774	Mosaico
5	5	2	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
6	7	2	<b>YANNI</b> ●	VIRGIN 79893	If I Could Tell You
7	8	2	<b>YANNI</b>	WINDHAM HILL 11568/RCA	Very Best Of Yanni
8	6	16	<b>2002</b>	REAL MUSIC 8803	Across An Ocean Of Dreams
9	11	2	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8123/MADACY	Healing Garden Music-Balance
10	10	2	<b>VARIOUS ARTISTS</b>	VIRGIN 50836	Pure Moods III
11	NEW	1	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8119/MADACY	Healing Garden Music-Sleep Well
12	9	2	<b>VARIOUS ARTISTS</b>	NARADA 12157/VIRGIN	Best Of Narada-New Age
13	NEW	1	<b>JOHANNES LINSTEAD</b>	REAL MUSIC 3755	Guitarra Del Fuego
14	NEW	1	<b>JIM BRICKMAN</b>	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
15	NEW	1	<b>ERIC HANSEN</b>	NEURODISC/PRIORITY 50827/CAPITOL	Nuevo Flamenco Romancero

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## Billboard TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>CLASSICAL MASTERPIECES: SPANISH GUITAR</b>	VARIOUS ARTISTS	MADACY
2	2	1	<b>20 CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	MADACY
3	3	1	<b>FOR A SUNDAY MORNING</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
4	4	1	<b>CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION</b>	VARIOUS ARTISTS	MADACY
5	5	1	<b>FOR A SUMMER EVENING</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
6	6	1	<b>CLASSICAL MASTERPIECES: ROMANTIC PIANO</b>	VARIOUS ARTISTS	MADACY
7	7	1	<b>FOR A LAZY AFTERNOON</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
8	8	1	<b>CLASSICS FOR RELAXATION &amp; MEDITATION</b>	VARIOUS ARTISTS	MADACY
9	9	1	<b>GERSHWIN: AN AMERICAN IN PARIS</b>	VARIOUS ARTISTS	MADACY
10	10	1	<b>BEETHOVEN: 25 FAVORITES</b>	VARIOUS ARTISTS	VOX/SPJ MUSIC
11	11	1	<b>CLASSICAL MASTERPIECES: CLASSIC MEDITATION</b>	VARIOUS ARTISTS	MADACY
12	12	1	<b>MOZART: 25 FAVORITES</b>	VARIOUS ARTISTS	VOX/SPJ MUSIC
13	13	1	<b>CLASSICAL MASTERPIECES</b>	VARIOUS ARTISTS	MADACY
14	14	1	<b>25 PIANO FAVORITES</b>	VARIOUS ARTISTS	VOX/SPJ MUSIC
15	15	1	<b>BEST OF 25 CLASSICAL FAVORITES</b>	VARIOUS ARTISTS	MADACY

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## Billboard TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>HYMNS TRIUMPHANT: VOLS. 1&amp;2</b>	LONDON PHILHARMONIC ORCHESTRA	SPARROW/CHORANT
2	2	1	<b>MICHAEL AMANTE</b>	MICHAEL AMANTE	MEDALIST
3	3	1	<b>#1 SOPRANO ALBUM</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
4	4	1	<b>THE #1 OPERA ALBUM</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
5	5	1	<b>VOICE OF ITALY</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
6	6	1	<b>50 GREATEST CLASSICS</b>	VARIOUS ARTISTS	ST. CLAIR
7	7	1	<b>BEST OF THE MILLENNIUM</b>	VARIOUS ARTISTS	DG/UNIVERSAL CLASSICS GROUP
8	8	1	<b>PACHELBEL CANON</b>	VARIOUS ARTISTS	RCA VICTOR/RCA
9	9	1	<b>MOZART</b>	VARIOUS ARTISTS	WALT DISNEY 880770
10	10	1	<b>MOVIE ADAGIOS</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
11	11	1	<b>ONLY CLASSICAL CD YOU NEED</b>	VARIOUS ARTISTS	RCA VICTOR/RCA
12	12	1	<b>MOZART FOR YOUR MIND</b>	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP
13	13	1	<b>ROMANTIC ADAGIOS</b>	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
14	14	1	<b>BRIDE'S GUIDE TO WEDDING MUSIC</b>	VARIOUS ARTISTS	ANGEL
15	15	1	<b>THERE IS LOVE</b>	VARIOUS ARTISTS	TELARC

Classical Midline compact discs have a wholesale cost between 8.99 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

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## Billboard TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>KIDZ BOP KIDS</b>	KIDZ BOP	RAZOR & TIE 89042
2	2	1	<b>SPONGEBOB SQUAREPANTS</b>	ORIGINAL THEME HIGHLIGHTS	TRICK/JIVE 49502/UMG
3	3	1	<b>VARIOUS ARTISTS</b>	TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
4	4	1	<b>VARIOUS ARTISTS</b>	DISNEY'S SUPERSTAR HITS	WALT DISNEY 860711
5	5	1	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860693
6	6	1	<b>VARIOUS ARTISTS</b>	PRINCESS FAVORITES	WALT DISNEY 860746
7	7	1	<b>VARIOUS ARTISTS</b>	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860605
8	8	1	<b>VARIOUS ARTISTS</b>	SHOUT PRAISES! KIDS GOSPEL	INTEGRITY MUSIC JUST FOR KIDS/INTEGRITY GOSPEL 86549/EPIC
9	9	1	<b>TODDLER TUNES</b>	26 CLASSIC SONGS FOR TODDLERS	BMG 84056
10	10	1	<b>VARIOUS ARTISTS</b>	PLAYHOUSE DISNEY	WALT DISNEY 860695
11	11	1	<b>THE WIGGLES</b>	YUMMY YUMMY	LYRICK STUDIOS 9204
12	12	1	<b>VARIOUS ARTISTS</b>	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 860694
13	13	1	<b>VARIOUS ARTISTS</b>	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860897
14	14	1	<b>VARIOUS ARTISTS</b>	RADIO DISNEY JAMS VOL. 4	WALT DISNEY 860737
15	15	1	<b>THE COUNTDOWN KIDS</b>	100 SONGS FOR KIDS: MOMMY AND ME	HEARTLAND 00831/TIME LIFE
16	16	1	<b>VARIOUS ARTISTS</b>	DANCE & SING! THE BEST OF NICK JR.	KID RHINO 79868/RHINO
17	17	1	<b>VARIOUS ARTISTS</b>	SONGS 4 WORSHIP KIDS	TIME LIFE 30587
18	18	1	<b>VARIOUS ARTISTS</b>	KID'S DANCE PARTY	BMG SPECIAL PRODUCTS 44670
19	19	1	<b>VEGGIE TUNES</b>	VEGGIE TALES: SILLY SONGS WITH LARRY	BIG IDEA/WORD 616

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2002

# Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			<b>NUMBER 1</b> DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America	1 Week At Number 1	25	19	25	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL (11.98/16.98)	Go Get Your Life Back
2	4	13	THE HIVES EPITAPH/SIRE 48327/WARNER BROS. (16.98 CD)	Veni Vidi Vicious		26	17	15	PATTY GRIFFIN ATO 21504 (17.98 CD)	1000 Kisses
3	1	4	RES MCA 112310 (8.98/12.98)	How I Do		27			PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo
4			<b>HOT SHOT DEBUT</b> O.A.R. EVERFINE 41123 (19.98 CD)	Any Time Now		28	31		WATERMARK ROCKETOWN/WORD 86191/WARNER BROS. (16.98 CD)	Constant
5	2	3	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most		29	21	30	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
6	5	6	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes		30			SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
7	3		CLEDUS T. JUDD MDNUMENT 858977/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy		31	23	27	INJECTED ISLAND 548878/IDJMG (12.98 CD)	Burn It Black
8	6	1	PETE YORN COLUMBIA 862447/CRG (17.98 EQ/12.98)	musicforthemorningafter		32	12	19	ABANDONED POOLS EXTASY 48106/WARNER BROS. (11.98 CD)	Humanistic
9	8	8	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud		33	28	28	LOSTPROPHETS COLUMBIA 85955/CRG (12.98 EQ CD)	thefakesoundofprogress
10	25	37	CHAYANNE SONY DISCS 84667 (10.98 EQ/16.98)	Grandes Exitos		34	30	26	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun
11	27	7	<b>GREATEST GAINER</b> 12 STONES WIND-UP 13069 (9.98 CD)	12 Stones		35	35	38	LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 93084/BMG LATIN (17.98/11.98)	Corazon De Perico
12	9	2	KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD)	Kevin Denney		36	33	32	MUSHROOMHEAD UNIVERSAL 016430/UMRG (12.98 CD)	XX
13	14	20	ZOEGIRL SPARROW 51828 (16.98 CD)	Life		37	40	45	TONEX VERTIGO/JIVE 43177/ZOMBA (17.98 CD)	O2
14	13	12	COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala		38	41	44	ANGELIQUE KIDJO COLUMBIA 85799/CRG (12.98 EQ CD)	Black Ivory Soul
15	11	16	QUARASHI TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)	Jinx		39			GINNY OWENS ROCKETOWN/WORD 86189/WARNER BROS. (16.98 CD)	Something More
16	18	21	PHANTOM PLANET DAYLIGHT 62096/EPIC (13.98 EQ CD)	The Guest		40			CHARLIE ZAA SONOLUX 84590/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento
17	26	24	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope		41	7	11	LIL' J HOLLYWOOD 162322 (18.98 CD)	All About J
18	36	41	VICENTE FERNANDEZ SONY DISCS 84282 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2		42			STEVE AZAR MERCURY (NASHVILLE) 170269 (11.98/17.98)	Waitin' On Joe
19	39		KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD)	Thug Misses		43	42	42	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98)	El Numero 100
20	15	22	INTOCABLE EMI LATIN 3745 (9.98/15.98)	Suenos		44	38	46	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
21	10	10	WOODY ROCK GOSPO CENTRIC 70030/ZOMBA (11.98/17.98)	Soul Music		45			ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
22	22	18	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98 EQ/17.98)	Talk About It		46	37	36	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
23	24	34	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70018/ZOMBA (10.98/15.98)	Awesome Wonder		47	32	35	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98)	beautiful
24	16	5	INFAMOUS MOBB IM3 9209/LANDSPEED (11.98/17.98)	Special Edition		48	20	47	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD)	Thug Misses
						49			LOS ANGELES AZULES DISA 727022 (9.98/13.98)	Alas Al Mundo
						50			JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra.Dance 01

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# Billboard TOP INDEPENDENT ALBUMS

Billboard compiled from a number of sources including...  
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1			<b>NUMBER 1/HOT SHOT DEBUT</b> NAUGHTY BY NATURE TVT 2340 (13.98/17.98)	icons	1 Week At Number 1	25	24	24	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98)	El Numero 100
2			TOM WAITS ANTI- 86629/EPITAPH (17.98 CD)	Blood Money		26	21	26	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
3			TOM WAITS ANTI- 86632/EPITAPH (17.98 CD)	Alice		27	20	21	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
4	1	1	DEFAULT TVT 2310 (11.98 CD)	The Fallout		28	15	27	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD)	Thug Misses
5	2	2	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins		29	22	18	KILLA BEEZ WU-TANG/IN THE PAINT 83627/KDCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez -- The Sting
6	4		C-MURDER D3 9993/RIVIERA (13.98 CD)	Tru Dawgs		30	25	12	DISHWALLA IMMERGENT 282009 (17.98 CD)	Opaline
7	5	3	JIMMY BUFFETT MAILBAT 2005 (10.98/18.98)	Far Side Of The World		31	39	41	JOHNNY VICIOUS ULTRA 1111 (19.98 CD)	Ultra.Dance 01
8			VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.		32	18	19	CHOOBAKKA BIG DADDY 73007 (16.98 CD)	My Time
9	6	5	LOUIE DEVITO DEE VEE 0302/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory		33	41	44	VARIOUS ARTISTS MADACY 8372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
10	11	10	<b>GREATEST GAINER</b> JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith		34			EL-P DEFINITIVE JUX 27 (16.98 CD)	Fantastic Damage
11			O.A.R. EVERFINE 41123 (19.98 CD)	Any Time Now		35	49		ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/16.98)	Elvis: The Very Best Of Love
12	7	6	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most		36	43		SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
13	8		SOUTH PARK MEXICAN DOPE HOUSE 6000 (18.98 CD)	Reveille Park		37	17	23	918 SMUGGLIN 0918 (10.98/16.98)	Reincarnated
14	12	13	FROST HIT A LICK 8399/KDCH (17.98 CD)	Still Up In This S#*+!		38	34	31	BAD RELIGION EPITAPH 86635 (17.98 CD)	The Process Of Belief
15	9	9	IMX TUG 3520/NEW LINE (12.98/17.98)	IMx		39	27	22	STEVE EARLE E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks
16	23	40	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD)	Thug Misses		40			EVA CASSIDY BLIX STREET 10073 (16.98 CD)	Time After Time
17	14	8	INFAMOUS MOBB IM3 9209/LANDSPEED (11.98/17.98)	Special Edition		41			RARE ESSENCE RARE ONE 3088/LIAISON (11.98/17.98)	Live PA #4: Back At The Classics 4-07-02
18	10	4	PAUL WESTERBERG VAGRANT 369 (17.98 CD)	Stereo		42	26	20	SOUNDTRACK SLIP-N SLIDE 38011/NEW LINE (12.98/18.98)	All About The Benjamins
19	13	7	OL' DIRTY BASTARD D3 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones		43	33	14	NON PHIXION UNCLE HOWIE 9210/LANDSPEED (17.98 CD)	The Future Is Now
20	16	17	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse		44	30		BABU THE DILATED JUNKIE SEQUENCE 8002 (18.98 CD)	Babu The Dilated Junkie Presents: Duck Season Vol. 1
21	32	39	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static		45	28	29	FACE TO FACE VAGRANT 356 (15.98 CD)	How To Ruin Everything
22			WARREN ZEVON SHERIDAN SQUARE 751124/ARTEMIS (18.98 CD)	My Ride's Here		46	35	28	TWIZTID PSYCHOPATHIC 3001 (13.98 CD)	Mirror Mirror
23	19	25	SEVENDUST TVT 2870 (10.98/17.98)	Animosity		47			JOAN SEBASTIAN MUSART 7524/BALBOA (17.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
24	31		VARIOUS ARTISTS ULTRA 1121 (19.98 CD)	Ultra.Chilled 02		48			DOUG & MELVIN WILLIAMS BLACKBERRY 1831/MALACO (11.98/16.98)	Duets
						49	29	34	POWER HOUZE POWER HOUZE 24562 (17.98 CD)	Family Busin\$\$
						50	40	30	THE JON SPENCER BLUES EXPLOSION MATADOR 512 (16.98 CD)	Plastic Fang

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Doro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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## Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS. ▲	Josh Groban	10
NUMBER 1				
6	5	<b>BONNIE RAITT</b> CAPITOL 31816	Silver Lining	19
7	11	<b>NORAH JONES</b> ● BLUE NOTE 32088/CAPITOL ▲	Come Away With Me	17
4	4	<b>O.A.R.</b> EVERFINE 41123 ▲	Any Time Now	156
4	4	<b>SHERYL CROW</b> A&M 493260/INTERSCOPE	C'mon, C'mon	7
5	7	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400	A New Day Has Come	2
8	8	<b>VANESSA CARLTON</b> A&M 493307/INTERSCOPE	Be Not Nobody	13
2	2	<b>TOM WAITS</b> ANTI- 86632/EPITAPH	Alice	33
2	2	<b>WILCO</b> Nonesuch 79669/AG	Yankee Hotel Foxtrot	57
2	2	<b>TOM WAITS</b> ANTI- 86629/EPITAPH	Blood Money	32
3	3	<b>ELVIS COSTELLO</b> ISLAND 586775/IDJMG	When I Was Cruel	71
13	13	<b>SOUNDTRACK</b> ▲ <sup>5</sup> LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	11
11	11	<b>LAURYN HILL</b> COLUMBIA 86580/CRG	MTV Unplugged No. 2.0	3
14	20	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA	Ultimate Manilow	40
15	11	<b>THE NITTY GRITTY DIRT BAND</b> ● CAPITOL 35148	Will The Circle Be Unbroken	-
15	15	<b>ALANIS MORISSETTE</b> ▲ MAVERICK 47988/WARNER BROS.	Under Rug Swept	50
17	9	<b>THE BAND</b> WARNER BROS. 78278/RHINO	The Last Waltz	-
19	19	<b>DIANA KRALL</b> ▲ VERVE 549846/AVG	The Look Of Love	98
10	10	<b>SOUNDTRACK</b> SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones	46
20	18	<b>NEIL YOUNG</b> REPRISE 48111*/WARNER BROS.	Are You Passionate?	84
21	21	<b>SOUNDTRACK</b> RCA VICTOR 63921	Queer As Folk: The Second Season	167
22	22	<b>JACK JOHNSON</b> ENJOY/UNIVERSAL 860994/UMRG ▲	Brushfire Fairytales	62
22	22	<b>VARIOUS ARTISTS</b> TIME LIFE 17095	'60's Gold	-
24	24	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 85293*/CRG ▲	Room For Squares	28
24	24	<b>SOUNDTRACK</b> ROADRUNNER/COLUMBIA 86402/IDJMG/CRG	Spider-Man	6

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. ● 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). △<sup>2</sup> 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	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	<b>SPIDER-MAN</b>	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
NUMBER 1			
2	2	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>5</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
3	3	<b>THE SCORPION KING</b>	UNIVERSAL 017155/UMRG
4	4	<b>STAR WARS EPISODE II: ATTACK OF THE CLONES</b>	SONY CLASSICAL 89932
5	5	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE
6	6	<b>MOULIN ROUGE</b> ▲ <sup>2</sup>	INTERSCOPE 493035
7	8	<b>COYOTE UGLY</b> ▲ <sup>3</sup>	CURB 78703
8	7	<b>I AM SAM</b> ●	V2 27119
9	9	<b>BLADE II</b>	IMMORTAL 12064*/VIRGIN
10	10	<b>QUEER AS FOLK: THE SECOND SEASON</b>	RCA VICTOR 63921
11	10	<b>QUEEN OF THE DAMNED</b>	WARNER SUNSET/REPRISE 48285/WARNER BROS.
12	11	<b>RESIDENT EVIL</b>	ROADRUNNER 618450/IDJMG
13	13	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
14	14	<b>A KNIGHT'S TALE</b>	COLUMBIA 85648/CRG
15	12	<b>THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS</b>	ISLAND 586631/IDJMG
16	14	<b>HARDBALL</b>	SO SO DEF/COLUMBIA 86025/CRG
17	17	<b>MOULIN ROUGE 2</b>	INTERSCOPE 493228
18	21	<b>NOT ANOTHER TEEN MOVIE</b>	MAVERICK 48250/WARNER BROS.
19	15	<b>THE FAST AND THE FURIOUS</b> ●	MURDER INC./DEF JAM 548832*/IDJMG
20	22	<b>ALI</b>	INTERSCOPE 493172
21	20	<b>MONSOON WEDDING</b>	MILAN 35981
22	19	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	NICK/JIVE 49500/ZOMBA
23	23	<b>NOTTING HILL</b> ▲	ISLAND 546196/IDJMG
24	18	<b>A WALK TO REMEMBER</b>	EPIC 86311
25	16	<b>STATE PROPERTY</b>	ROC-A-FELLA/DEF JAM 586671*/IDJMG

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## Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>DISTURBED</b> ▲ <sup>2</sup> GIANT 24738/WARNER BROS. (11.98/17.98) ▲	The Sickness	25	30	30	<b>MARC ANTHONY</b> ▲ <sup>3</sup> COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
NUMBER 1					26	33	31	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
8	4	111	<b>CELINE DION</b> ▲ <sup>5</sup> 550 MUSIC 63786/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song	27	28	27	<b>SHANIA TWAIN</b> ◆ <sup>9</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
10	6	113	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya	28	27	18	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13049 (11.98/18.98) ▲	My Own Prison
4	2	10	<b>AC/DC</b> ◆ <sup>19</sup> EASTWEST 92418/EEG (11.98/17.98)	Back In Black	29	38	40	<b>DIXIE CHICKS</b> ◆ <sup>11</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ▲	Wide Open Spaces
5	4	2	<b>CREED</b> ◆ <sup>10</sup> WIND-UP 13053* (11.98/18.98)	Human Clay	30	26	9	<b>SYSTEM OF A DOWN</b> ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ▲	System Of A Down
6	6	5	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC 67980 (10.98 EQ/17.98)	The Ozzman Cometh	31	30	22	<b>DAVID GRAY</b> ▲ ATO 69351/RCA (11.98/17.98) ▲	White Ladder
7	3	8	<b>KID ROCK</b> ◆ <sup>10</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ▲	Devil Without A Cause	32	9	35	<b>BON JOVI</b> ◆ <sup>12</sup> MERCURY 538085/IDJMG (6.98/11.98)	Slippery When Wet
8	7	7	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>5</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits	33	29	23	<b>SUBLIME</b> ▲ <sup>5</sup> GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
9	23	13	<b>NICKEL CREEK</b> ● SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek	34	46	48	<b>THE BEACH BOYS</b> CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
10	18	12	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	35	44	44	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)	Tapestry
11	11	29	<b>PHIL COLLINS</b> ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits	36	44	44	<b>DIANA KRALL</b> ▲ VERVE 050304/AVG (12.98/18.98)	When I Look In Your Eyes
12	20	14	<b>INCUBUS</b> ▲ <sup>2</sup> IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself	37	44	44	<b>GREEN DAY</b> ◆ <sup>10</sup> REPRISE 45529*/WARNER BROS. (7.98/11.98) ▲	Dookie
13	14	11	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	Metallica	38	44	44	<b>CAT STEVENS</b> ▲ <sup>4</sup> A&M 546889/UNIVERSAL (6.98/11.98)	Cat Stevens Greatest Hits
14	25	19	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	39	37	37	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
15	13	24	<b>MADONNA</b> ◆ <sup>10</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection	40	5	45	<b>VARIOUS ARTISTS</b> TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade
16	17	43	<b>FLEETWOOD MAC</b> ▲ <sup>5</sup> WARNER BROS. 25801 (10.98/17.98)	Greatest Hits	41	31	32	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	Songs You Know By Heart
17	12	25	<b>ZZ TOP</b> ▲ <sup>3</sup> WARNER BROS. 26846 (11.98/17.98)	Greatest Hits	42	47	30	<b>ELTON JOHN</b> ◆ <sup>15</sup> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
18	16	26	<b>ALANIS MORISSETTE</b> ◆ <sup>18</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) ▲	Jagged Little Pill	43	47	30	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18852/RIG (12.98/18.98)	The Greatest Hits Collection
19	24	—	<b>FAITH HILL</b> ▲ <sup>7</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe	44	47	30	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	Greatest Hits
20	15	3	<b>AEROSMITH</b> ◆ <sup>10</sup> COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits	45	36	28	<b>2PAC</b> ▲ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
21	19	15	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon	46	47	30	<b>JOURNEY</b> ◆ <sup>10</sup> COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
22	35	45	<b>FRANK SINATRA</b> CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960	47	47	30	<b>EAGLES</b> ◆ <sup>27</sup> ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
23	22	17	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 528716/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995	48	47	30	<b>FRANK SINATRA</b> ▲ <sup>2</sup> REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise - The Very Good Years
24	2	—	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1	49	49	—	<b>CHER</b> ▲ <sup>4</sup> WARNER BROS. 47121 (10.98/17.98)	Believe
					50	42	—	<b>FLEETWOOD MAC</b> ◆ <sup>18</sup> WARNER BROS. 3010 (7.98/11.98)	Rumours

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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). △<sup>2</sup> 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&amp;B/Hip-Hop (RBA)

R&amp;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&amp;B Hip-Hop (RBH)

R&amp;B Hip-Hop Airplay (RA)

R&amp;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: RS 65  
12 Stones: HS 11  
2002: NA 8  
2Pac: PCA 45; RBC 1, 3, 7, 9  
311: MO 18  
3LW: DS 5; H100 53; HA 64; HSS 3; RA 43; RBH 25; RP 1; RS 1  
3pc: RA 74; RBH 79  
3rd Strike: HSS 56; RO 24  
918: IND 37; RBA 70  
98 Degrees: B200 153

## —A—

Aaliyah: B200 129; RBA 54; DC 32; H100 29; HA 29; RA 29; RBH 32; T40 25  
Abandoned Pools: HS 32; MO 38  
Abba: PCA 26  
AC/DC: PCA 4  
Yolanda Adams: B200 140; CC 9; GA 3, 36; RBA 46  
Adema: B200 148; MO 40; RO 38  
Ad Finem: DC 26  
Trace Adkins: CA 36; CS 24  
Aerosmith: PCA 20; HSS 10  
Lever Agee: RS 40  
Agnelli & Nelson: DC 37  
Edgar Aguilar "El Narquillo": RMS 36  
Pepe Aguilar: LPS 37; LT 35  
Alberto Y Roberto: RMS 40  
Ali: B200 74; RBA 30  
Alien Ant Farm: B200 181  
All-4-One: AC 21  
Gary Allan: B200 108; CA 14; CCA 9; CS 12; H100 65; HA 63  
Herb Alpert: CJ 20  
Amerie: RA 28; RBH 33  
AMG: RA 55; RBH 58  
Anastacia: DC 29  
Trey Anastasio: B200 109  
Jade Anderson: DC 39; H100 96; HSS 16  
Jessica Andrews: CA 60  
Andy Andy: TSS 38  
Los Angeles Azules: HS 49; LA 13, 38; RMA 8, 19; RMS 23  
Los Angeles De Charly: LA 68; LT 49; RMS 22  
Anny: DC 40  
Marc Anthony: LA 4; PCA 25; TSA 1; AC 4; LT 30; TSS 3, 14  
Aracely Arambula: LT 40; RMS 13  
Louis Armstrong: JZ 22  
Aroma: RMS 38  
Ascension: DC 20  
Ashanti: B200 4; RBA 4; H100 1, 3; HA 1, 3; HSS

36, 68; RA 1, 9, 41, 72; RBH 1, 8, 43, 76; RP 14; RS 20, 28; T40 1, 2, 31  
ATB: EA 25  
Rodney Atkins: CS 56  
Atmosphere: HSS 55  
Audiovent: RO 30  
Avalon: CC 30, 35; EA 10  
Avant: B200 38; RBA 7; H100 32; HA 30; RA 10, 32; RBH 10, 34  
Kevin Aviance: DC 13  
Ramon Ayala Y Sus Bravos Del Norte: HS 43; IND 25; LA 11, 58; RMA 7; LT 12; RMS 3, 32  
Steve Azar: CA 41; HS 42; CS 3; H100 35; HA 32

## —B—

B2K: B200 44; RBA 18; H100 41, 44; HA 43, 44; HSS 12; RA 13; RBH 13; RS 9; T40 24  
Babu The Dilated Junkie: IND 44  
Susana Baca: LA 51; LPA 20; WM 12  
Bad Religion: IND 38  
Ray Bada: GA 21  
Baha Men: B200 116; WM 1, 8; HSS 7  
David Ball: CA 67  
Balligomingo: DC 33  
Charli Baltimore: H100 27; HA 25; RA 11, 72; RBH 11, 76; RS 42  
Banda El Recodo: LT 23; RMS 5  
Banda Tierra Blanca: LT 27; RMS 6  
The Band: INT 17  
Pancho Barraza: LA 70; LT 41; RMS 17  
Ana Barbara: RMS 26  
Basement Jaxx: EA 17; DS 14  
Kathleen Battle: CL 14  
The Beach Boys: PCA 34  
Beanie Sigel: H100 84, 85; HSS 21; RA 37, 40; RBH 38, 41; RP 7; RS 11  
The Beatles: B200 120  
Becca: DC 31  
Beelow: HSS 60; RP 19; RS 29  
Beenie Man: HSS 71; RBH 91; RS 39  
Tony Bennett: JZ 4  
David Benoit: CJ 14  
Tab Benoit: BL 10  
Big Logic: HSS 41; RP 18; RS 27  
Big Moe: B200 66; RBA 10; RBH 85  
Big Tymers: B200 8; RBA 3; H100 49; HA 48; HSS 42; RA 14; RBH 15; RP 15; RS 21  
Bilal: HSS 67; RS 53  
Clint Black: CA 62  
Blackalicious: B200 75; RBA 36  
Mary J. Blige: B200 35; RBA 19; RBC 15; DC 50; H100 12; HA 10; RA 8; RBH 9; T40 27  
Blink-182: B200 155; MO 19  
Andrea Bocelli: B200 137; CL 3; CX 3, 10  
Michael Bolton: B200 78; AC 6  
Bon Jovi: PCA 32  
Bond: CX 11  
Bone Thugs-N-Harmony: RBC 2  
Bono: A40 27  
Chris Botti: CJ 6  
Bounty Killer: A40 30  
Box Car Racer: MO 26  
Boyz II Men: AC 25; HSS 35; RA 50; RBH 51  
Brancaccio & Aisher: DC 27  
Brandy: B200 30; RBA 12; H100 37, 94; HA 38; RA 18, 73; RBH 18, 74  
Michelle Branch: B200 37; A40 5; H100 6; HA 6; T40 5  
The Braxton Brothers: CJ 16  
Breaking Point: RO 39  
B Rich: H100 100; RA 65; RBH 65  
Jim Brickman: NA 2, 14; AC 18  
Sarah Brightman: B200 146; CX 4, 7, 9  
Brooks & Dunn: B200 128; CA 16; CCA 6; PCA 43; CS 17; H100 75; HA 73  
Garth Brooks: B200 138; CA 19; CCA 21; CS 46  
Meredith Brooks: A40 36  
The Brooklyn Tabernacle Choir: GA 17  
Andrea Brown: DS 11  
Horace Brown: RBH 87; RP 17; RS 25  
Jimmy Buffett: B200 93; IND 7; PCA 41  
Los Bukis: LA 43  
Rafy Burgos "El Cupido": TSS 18  
Busta Rhymes: B200 73; RBA 27; H100 15; HA 15; HSS 22; RA 7; RBH 7; RP 9; RS 14  
Tracy Byrd: CA 49; CS 29

## —C—

Cabas: LPS 30; LT 26; TSS 8  
Shirley Caesar: GA 24  
Chris Cagle: CA 27; HS 9; CS 20, 47; H100 79  
María Callas: CL 9  
The Calling: B200 143; A40 1, 25; AC 24; H100 21; HA 26; HSS 4; T40 15  
Jaime Camil: LPS 34  
Los Caminantes: LA 71  
Cam'ron: RBA 71; H100 22; HA 22; HSS 19; RA 6, 60; RBH 6, 63; RP 4; RS 5  
Los Canelos De Durango: RMS 21  
Blu Cantrell: HSS 61; RS 56  
Jerry Cantrell: RO 14  
Capleton: RE 5  
Mariah Carey: HSS 35, 62, 75  
Vanessa Carlton: B200 13; INT 7; A40 6; AC 23; H100 5; HA 5; HSS 5; T40 3  
Kurt Carr & The Kurt Carr Singers: CC 25; GA 8; HS 23  
Rodney Carrington: CA 64  
Jeff Carson: CS 57  
Johnny Cash: CA 70; CCA 14

Butch Cassidy: RBH 89; RS 49  
Eva Cassidy: IND 40  
Cee-Lo: B200 53; RBA 14; RBH 82  
Kasey Chambers: CA 47  
Steven Curtis Chapman: B200 179; CC 14  
Craig Chaquico: CJ 11  
Bill Charlap: JZ 15  
Chayanne: HS 10; LA 1; LPA 1; LPS 1; LT 2; TSS 2  
The Chemical Brothers: EA 14; DC 28; DS 22, 25  
Cher: B200 59; PCA 49; DS 1; HSS 9  
Kenny Chesney: B200 5, 102; CA 1, 12; CS 13, 31; H100 67; HA 65  
Mark Chesnutt: CS 27  
The Chieftains: WM 5  
Willy Chirino: TSS 40  
Chocolate: LPS 29; LT 50  
ChooBakka: IND 32; RBA 63  
Charlotte Church: CX 6  
Eric Clapton: BL 3  
The Clark Family Experience: CS 52  
Patsy Cline: CCA 7  
The Clipse: H100 98; HSS 39; RA 57; RBH 52; RP 11; RS 17  
C-Murder: B200 92; IND 6; RBA 24  
Coal Chamber: B200 34  
Tammy Cochran: CA 58; CS 18  
Kellie Coffey: B200 54; CA 5; CS 14  
Cold: RO 28  
Nat King Cole: JZ 25  
Phil Collins: PCA 11  
Commissioned: CC 19; GA 6  
Harry Connick, Jr.: JZ 3, 7  
Control: LA 35; RMA 18; LT 43; RMS 19  
Corey: HSS 17; RS 26  
The Corrs: B200 169; A40 27  
Elvis Costello: B200 71; INT 11  
Course Of Nature: HS 14  
El Coyote Y Su Banda Tierra Santa: LT 46; RMS 16  
Cranes: DS 24  
Creed: B200 47; PCA 5, 28; A40 12; MO 25; RO 9; T40 30  
Cristian: LA 72; LPS 7, 31; LT 9  
Sheryl Crow: B200 7; INT 5; A40 2; AC 30; DC 3; H100 34; HA 36; T40 21  
Celia Cruz: LA 64; TSA 5; LT 34; TSS 6  
Charlie Cruz: TSS 26

## —D—

Willie D: RS 58  
Da Brat: RS 50  
Da Fam: HSS 20; RBH 94; RP 6; RS 10  
Daft Punk: EA 24  
D'Angelo: RBH 83; RS 72  
The Charlie Daniels Band: CA 57  
Dashboard Confessional: B200 159; HS 5; IND 12; MO 24  
Craig David: B200 88; RBA 66; H100 62; HA 67; HSS 40; RS 45; T40 29, 40  
Dax Riders: DC 48  
Inaya Day: DC 9  
DB Boulevard: DC 17  
Default: B200 61; IND 4; A40 15; H100 17; HA 17; MO 17, 35; RO 11, 16; T40 19  
Def Leppard: PCA 23  
Dennis Da Menace: HSS 63; RS 61  
Kevin Denney: CA 30; HS 12; H100 90; HSS 33  
John Denver: CCA 18  
Franco De Vita: LA 42; LPA 17; LPS 19; LT 32  
Louie DeVito: B200 111; EA 1; IND 9  
D-Gotti: RBH 85  
Diamond Rio: CA 59; CS 33  
Dido: AC 11; DC 22; DS 3; HSS 49  
Dieselboy: EA 23  
Celine Dion: B200 2; INT 6; PCA 2; A40 24; AC 1; H100 33; HA 33; LPS 28; T40 33; TSS 20  
Dirty Vegas: DC 4; DS 6; H100 55; HA 60; HSS 58; T40 28  
Dirty Dozen Brass Band: CJ 10  
Dishwalla: IND 30; A40 32  
Disturbed: PCA 1  
Dixie Chicks: CCA 2, 5; PCA 10, 29; H100 95  
DJ Encore: EA 15  
DJ Quik: RA 55; RBH 58  
DJ Sammy: DC 43; DS 4; HSS 50  
DJ Shadow: DS 12  
DMX: RBA 84; RA 64; RBH 66  
Do: DC 43; DS 4; HSS 50  
Dolce: DC 2  
Plácido Domingo: CL 6  
Will Downing: B200 90; CJ 2; RBA 11  
Dr. Dre: RBC 11, 19  
Drowning Pool: B200 125; RO 22  
DSD: HS 19, 48; IND 16, 28; RBA 52, 58; H100 83; RA 61; RBH 59; RP 21; RS 31  
Jermaine Dupri: RA 33; RBH 36, 80  
Rocio Durcal: LA 28; LPA 11

## —E—

Eagles: PCA 47  
Steve Earle: CA 48; IND 39  
Earshot: B200 82; MO 28; RO 13  
Eastern Michigan Gospel Choir: GA 38  
El-P: IND 34  
Emerson Drive: CS 6; H100 46; HA 45; HSS 26  
Eminem: B200 180; RBA 79; H100 9; HA 9; RA 34; RBH 37; T40 11  
The Emmanuels: GA 25  
Enya: B200 45; NA 1; PCA 3; AC 10, 13; HSS 30  
Faith Evans: B200 193; RBA 64; H100 47; HA 46; RA 16, 64; RBH 16, 66; RS 46, 71

Rev. Clay Evans And The AARC Mass Choir: GA 22  
Sara Evans: CA 33; CS 25  
Evol: RS 40  
Exhale: DC 41; HSS 11; RBH 84; RS 8

## —F—

Fabulous: RBA 94; RBH 95  
Face To Face: IND 45  
Faithless: DC 22  
Fat Joe: B200 41; RBA 29; H100 3; HA 3; HSS 36; RA 9; RBH 8; RP 14; RS 20; T40 2  
Michael Feinstein: JZ 9  
Alejandro Fernandez: LA 57; LPS 22; LT 29  
Vicente Fernandez: HS 18; LA 2, 18; RMA 1, 11  
Rachelle Ferrell: JZ 11  
Jose Manuel Figueroa: LT 42; RMS 18  
Five For Fighting: B200 163; A40 16, 20; AC 2  
Flaw: B200 174; HS 6  
Bela Fleck & The Flecktones: CJ 24  
Fleetwood Mac: PCA 16, 50  
Luis Fonsi: LA 22; LPA 9; LPS 13; LT 18  
Robben Ford: BL 5  
Foreigner: B200 80  
Foxy Brown: RBH 100  
Kirk Franklin: B200 60; CC 3; GA 1; RBA 25  
Freestylers: DC 23  
Freeway: H100 84; RA 37; RBH 41  
Frost: IND 14; RBA 38  
Fulanito: TSA 17  
Fundisha: RBH 70; RS 47  
Nelly Furtado: B200 122

## —G—

Eyra Gail: DS 7  
Bill & Gloria Gaither And Their Homecoming Friends: CC 33  
Garbage: EA 21  
Marvin Gaye: RBC 18  
G. Dep: RS 64  
Stan Getz: JZ 24  
Giant Leap: WM 13  
Ginuwine: HSS 69; RA 52; RBH 56  
Godsmack: MO 27; RO 1  
Jeff Golub: CJ 15  
Jimmy Gonzalez Y El Grupo Mazz: RMS 39  
Goo Goo Dolls: B200 42; A40 3; H100 18; HA 18; MO 30; RO 32; T40 13  
Govt: NA 4  
Gravediggaz: RBA 60  
David Gray: PCA 31  
Al Green: RBC 12; RA 48; RBH 49  
Green Day: B200 197; PCA 37  
Green Eyes: HSS 38; RBH 98; RP 10; RS 15  
Lee Greenwood: HSS 64  
Pat Green: CA 43; CS 53  
Patty Griffin: HS 26  
Andy Griggs: CS 22  
El Gringo De La Bachata: TSS 31  
Josh Groban: B200 10; INT 1; AC 14  
Grupo Bryndis: LA 54  
Juan Luis Guerra 440: TSA 19  
Guns N' Roses: PCA 39  
Buddy Guy: BL 12  
Gyrlz Society: RS 70

## —H—

Hilary Hahn: CL 7  
Herbie Hancock: DS 23  
Roland Hanneman: NA 5, 9, 11  
Eric Hansen: NA 15  
Paul Hardcastle: CJ 7  
George Harrison: HSS 57  
Corey Harris: BL 6  
Hawke: DC 49  
Darren Hayes: DC 25  
Hex Hector: DC 42  
Her Sanity: RBH 99  
Elder Jimmy Hicks And The Voices Of Integrity: GA 31  
Faith Hill: CCA 3; PCA 19  
The Hilliard Ensemble: CL 11  
Lauryl Hill: B200 3; INT 13; RBA 2; RBC 5  
Warren Hill: CJ 22  
The Hives: B200 136; HS 2; MO 36  
Dave Hollister: RA 67; RBH 71  
Steve Holy: CA 29  
Hometown News: CS 42  
Hoobastank: B200 86; H100 86; MO 7, 13; RO 26  
Whitney Houston: HSS 45  
Rebecca Lynn Howard: CS 54  
H.U.G.: RS 55  
Los Huracanes Del Norte: RMS 30

## —I—

Ice Cube: RBA 90  
Enrique Iglesias: B200 27; A40 38; AC 3, 29; DC 10; H100 31; HA 31; LPS 11; LT 14; T40 23; TSS 32  
Iman: RMS 28  
IMX: IND 15; RBA 56  
Incubus: B200 67; PCA 12; MO 21, 34; RO 27, 34  
India.Arie: B200 63; RBA 39; H100 66; HA 75; T40 36  
Indigo Girls: B200 189  
Infamous Mobb: HS 24; IND 17; RBA 62  
The Infamous 2-0: RA 58; RBH 60  
Injected: HS 31  
Intocable: HS 20; LA 3; RMA 2; LT 7; RMS 2, 7  
Los Invasores de Nuevo Leon: LA 45  
Irv Gotti: RA 72; RBH 76

The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 100  
Issys: RA 62; RBH 62

## —J—

Alan Jackson: B200 16; CA 3, 53; CCA 8; CS 1; H100 30; HA 27  
Rob Jackson: RBH 86; RS 57  
The Jackson 5: RBC 22  
Michael Jackson: B200 198; RBA 61; RA 49; RBH 50, 88  
Jadakiss: RA 62; RBH 62  
Jagged Edge: RBA 89; RBC 21; DS 17; HSS 46; RBH 92, 95; RS 23, 51  
Jaheim: B200 77; RBA 17; H100 42; HA 40; RA 12; RBH 12  
Bishop T.D. Jakes: CC 28; GA 10  
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 32  
Boney James: CJ 4; RBA 81  
Brett James: CS 37  
Etta James: BL 9  
Etta James & The Roots Band: BL 1  
Jam & Spoon: DC 5  
Jars Of Clay: B200 170; CC 12  
Ja Rule: B200 39; RBA 22; H100 12, 19, 27; HA 10, 20, 25; RA 8, 11, 44, 72; RBH 9, 11, 44, 76, 81; RS 42; T40 16, 27, 31  
Jay-Z: B200 48; RBA 9, 59; RBC 10, 17; H100 85; HSS 21, 73; RA 36, 40, 45, 53, 60; RBH 38, 40, 45, 55, 63, 75; RP 7, 22; RS 11, 32, 74  
Waylon Jennings: CA 45  
Jewel: B200 115; A40 11, 35  
Jose Alfredo Jimenez: LA 59, 62  
Jimmy Eat World: B200 56; A40 9; H100 8; HA 8; MO 2; T40 8  
Joe: B200 154; RBA 37; H100 64; HA 61; RA 22; RBH 23  
Elton John: PCA 42; AC 22  
Carolyn Dawn Johnson: CA 34; AC 16; CS 9; H100 58; HA 54  
Jack Johnson: B200 62; INT 22; A40 34; MO 32  
Jonell: HSS 74  
Brent Jones + T.P. Mobb: GA 12; HS 47; RBA 65  
Donell Jones: H100 57; HA 57; RA 19; RBH 19; RS 36  
George Jones: CA 74  
Norah Jones: B200 17; CJ 1; INT 3  
Sir Charles Jones: HS 46; IND 27; RBA 40  
Richard Joo: CL 5  
Journey: PCA 46  
Juanes: LPS 17; LT 21; TSS 27  
Cledus T. Judd: B200 183; CA 26; HS 7  
The Judds: CCA 19  
Jurassic 5: HSS 54; RS 44  
Juvenile: RBC 25; RP 25; RS 37

## —K—

Israel Kamakawi'ole: WM 7  
Anthony Keams: WM 14  
Toby Keith: B200 76; CA 7; CCA 16; CS 5, 41; H100 38; HA 37  
R. Kelly: B200 48; RBA 9, 93; HSS 18, 73; RA 36, 53; RBH 40, 55, 75; RP 22; RS 32, 33, 74  
Tricia Lee Kelschall: DC 11  
Alicia Keys: B200 36; RBA 28; AC 28; H100 77; RA 35; RBH 35  
Khaia: HS 19, 48; IND 16, 28; RBA 52, 58; H100 83; RA 61; RBH 59; RP 21; RS 31  
Angelique Kidjo: HS 38; WM 4  
Kid Rock: B200 64; PCA 7; RO 36  
Killa Beez: IND 29; RBA 86  
B.B. King: BL 3  
Carole King: PCA 35  
Jennifer Knapp: CC 40  
Korn: H100 72; HA 71; MO 4; RO 8  
Diana Krall: H100 98; INT 18; JZ 1; PCA 36  
Alison Krauss: B200 130; CA 17; CCA 17  
Lenny Kravitz: B200 175; A40 18; DC 45  
Chad Kroeger: A40 39; H100 48; HA 47; MO 6; RO 5  
Kronos Quartet: CX 15

## —L—

Lady May: RBH 86; RS 57  
Rachael Lampa: CC 23; HS 17  
Lasgo: DC 30; DS 9  
Avril Lavigne: A40 17  
Donald Lawrence & The Tri-City Singers: GA 9; HS 25  
Tracy Lawrence: CCA 23  
Shannon Lawson: CS 28  
Chris LeDoux: CA 38  
Tommy Lee: RO 6  
Gerald Levert: RBH 77  
Glenn Lewis: B200 83; RBA 23; RA 42; RBH 42  
Ramsey Lewis: JZ 6  
LaLey: LA 48; LPA 18; TSS 36  
Liberacion: RMS 14  
Lifehouse: A40 14  
Lifer's: HSS 44; RS 60  
Gordon Lightfoot: B200 190  
Lightforce: DC 44  
Lil Bow Wow: B200 132; RBA 51; H100 93; RA 54; RBH 54  
Lil' J: HS 41; RBA 43; HSS 24; RS 24  
Lil' Kim: HSS 71; RBH 91; RS 39  
Lil' Romeo: HSS 17; RA 71; RBH 69; RS 26, 41  
Lil Ru: HSS 66; RP 13, 23; RS 19, 34  
Linkin Park: B200 18; A40 19; H100 20; HA 19; MO

20; RO 17, 40; T40 17  
**Johannes Linstead:** NA 13  
**Little Big Town:** CS 34  
**Little Charlie & the Nightcats:** BL 14  
**London Symphony Orchestra:** CX 1  
**Lonestar:** B200 141; CA 20; AC 5; CS 10; H100 63; HA 59  
**Loon:** H100 2; HA 2; HSS 25; RA 2, 52; RBH 2, 56; RP 8; RS 13; T40 4  
**Jennifer Lopez:** B200 49, 158; RBA 42; AC 26; DC 36; H100 19, 26; HA 20, 24; RA 39, 44; RBH 39, 44; T40 16, 20  
**Lostprophets:** HS 33  
**Patty Loveless:** CA 52  
**The Lox:** RBH 99  
**Ludacris:** B200 21; RBA 16; H100 40; HA 41; HSS 47; RA 24, 33, 58; RBH 26, 36, 60; RP 20; RS 30; T40 37

**-M-**

**Yo-Yo Ma:** CL 1, 8; CX 5  
**Mack 10:** RBA 73  
**Madonna:** PCA 15; DS 20, 21  
**Barry Manilow:** B200 40; INT 14  
**Patricia Manterola:** LA 73; LPS 21; LT 20; RMS 29; TSS 22  
**Victor Manuelle:** LPS 33; LT 13; TSS 1  
**Marcel:** CS 51  
**Marie Sisters:** CS 48  
**Mario:** H100 88; RA 56; RBH 57; RS 62  
**Bob Marley:** RE 4, 15  
**Bob Marley And The Wailers:** RE 1  
**Damian "Jr. Gong" Marley:** RE 6  
**Marsha:** DC 46  
**Andrea Martin:** DC 14  
**Brad Martin:** CS 26  
**Ricky Martin:** HSS 72  
**Rogelio Martinez:** RMS 34  
**Mary Mary:** RBC 14  
**Timo Maas:** EA 20; DC 6  
**Master P:** RBA 88; RA 71; RBH 69; RS 41  
**matchbox twenty:** AC 7  
**Dave Matthews Band:** B200 142  
**Maxwell:** B200 123; RBA 35; DS 16; H100 80; RA 26; RBH 29  
**John Mayer:** B200 28; INT 24; A40 10; T40 38  
**Martina McBride:** B200 101; CA 11; CS 19, 40; H100 70; HA 68  
**Paul McCartney:** B200 194; AC 20  
**Delbert McClinton:** BL 7  
**Donnie McClurkin:** CC 18; GA 5; RBA 57  
**Reba McEntire:** CA 35  
**Bobby McFerrin:** CJ 17  
**Tim McGraw:** B200 79, 87; CA 8, 9; CCA 13; CS 59, 60; H100 87  
**Brian McKnight:** RBH 80  
**MDO:** LA 69; LPS 4; LT 4; TSS 11  
**Medeski Martin And Wood:** CJ 5  
**Melody:** LA 37; LPA 16  
**Men Of Standard:** GA 28  
**MercyMe:** B200 72; CC 4  
**Jo Dee Messina:** B200 176; CA 25; CCA 20; AC 9; CS 44  
**Metallica:** PCA 13  
**Pat Metheny Group:** CJ 8  
**Method Man:** HSS 74  
**Tanto Metro & Devonte:** RE 7; H100 91; RA 51; RBH 53  
**MFF:** DC 14  
**Luis Miguel:** LA 21; LPA 8; LPS 15, 25; LT 22, 38; TSS 34  
**Christina Milian:** HSS 48  
**Kylie Minogue:** B200 70; A40 31; H100 52; HA 52; T40 26  
**Mobb Deep:** B200 168; RBA 45  
**Moby:** MO 23  
**Monchy & Alexandra:** LA 33; TSA 3; LT 28; TSS 4  
**Jerzee Monet:** RA 70; RBH 72  
**Jane Monheit:** JZ 13  
**Yolanda Monge:** LPS 35  
**Ricardo Montaner:** LPS 16; LT 24; TSS 25  
**Pablo Montero:** LA 29; LPA 12; LPS 9; LT 11  
**Pilar Montenegro:** HS 27; LA 7; LPA 2; WM 2; H100 74; HA 72; LPS 2; LT 1; RMS 1; TSS 7  
**Montgomery Gentry:** CA 63  
**Stanton Moore:** JZ 16  
**Morel:** DC 8  
**Lorrie Morgan:** CA 73  
**Alanis Morissette:** B200 50; INT 16; PCA 18; A40 8; H100 73; T40 34  
**La Mosca Tse Tse:** LPS 27; LT 45; TSS 24  
**Lou Mosley:** HSS 13; RBH 97; RS 12  
**Mr. Bigg:** RBC 23  
**Mr. Cheeks:** HSS 2; RA 38; RBH 27, 87; RP 3, 17; RS 4, 25  
**Mr. Low Down:** RS 40  
**Ms. Jade:** RS 43  
**Oliver Mtukudzi:** WM 15  
**Nicole C. Mullen:** CC 22; HS 22  
**Shirley Muldock:** GA 33  
**Anne Murray:** CCA 25  
**Mushroomhead:** HS 36  
**Musiq:** B200 1; RBA 1, 76; H100 24; HA 21; RA 4; RBH 4; RS 66  
**Mystikal:** B200 119; RBA 31; RA 58; RBH 60, 89; RS 49

**-N-**

**Nappy Roots:** B200 29; RBA 8; H100 51; HA 51; RA 23; RBH 24; RS 63

**Nas:** B200 52; RBA 20; RBC 16; H100 26, 43; HA 24, 42; HSS 28, 46; RA 15, 39; RBH 14, 39, 90, 92; RP 12; RS 18, 23; T40 20  
**Naughty By Nature:** B200 15; IND 1; RBA 5; DS 5; H100 53; HA 64; HSS 3; RA 43; RBH 25; RP 1; RS 1  
**Frankie Negron:** TSS 12  
**Nelly:** B200 145; RBA 69; DS 17; H100 11, 25; HA 12, 35; HSS 1; RA 21, 66; RBH 20, 48; RP 16; RS 2, 22, 51; T40 14, 22  
**Willie Nelson:** B200 135; CA 18; CCA 12; CS 23  
**N\*E\*R\*D\*:** B200 97; RBA 44  
**Ann Nesby:** B200 161; RBA 34; RA 48; RBH 49  
**New Creation Of God:** GA 39  
**Newsboys:** B200 199; CC 17  
**Next:** H100 42; HA 40; RA 12; RBH 12  
**Joe Nichols:** CS 32  
**Nickel Creek:** CCA 1; PCA 9  
**Nickelback:** B200 22; A40 4, 37; H100 23, 45; HA 23, 50; MO 11; RO 2, 18; T40 18  
**Tito Nieves:** LPS 33; LT 13; TSS 1  
**Nine20:** RS 38  
**The Nitty Gritty Dirt Band:** CCA 11; INT 15  
**No Doubt:** B200 23; A40 21, 30; DC 7; H100 16; HA 16; T40 10  
**No Good:** HSS 6; RBH 67; RP 2; RS 3  
**Non Phixion:** IND 43; RS 75  
**N.O.R.E.:** H100 81; HSS 37; RA 30; RBH 28; RP 5; RS 7  
**Willie Norwood:** GA 20  
**The Notorious B.I.G.:** RBC 4, 6; HSS 65, 70; RP 24; RS 35, 54  
**'N Sync:** B200 187; H100 25; HA 35; HSS 1; RA 66; RBH 48; RS 2; T40 22

**-O-**

**O.A.R.:** B200 156; HS 4; IND 11; INT 4  
**Ol' Dirty Bastard:** IND 19; RBA 74  
**Jamie O'Neal:** CA 55; CS 58  
**The Ones:** DC 16  
**La Oreja De Van Gogh:** LPS 36  
**Los Originales De San Juan:** LA 63; RMS 27  
**Ozzy Osbourne:** B200 114; PCA 6; RO 37  
**Our Lady Peace:** MO 9; RO 35  
**OutKast:** B200 126; RBA 68  
**Ginny Owens:** CC 31; HS 39

**-P-**

**Peteey Pablo:** B200 195; RBA 67; RA 68; RBH 68; RS 68  
**Joe Pace & The Colorado Mass Choir:** GA 16  
**Lindsay Pagano:** HSS 53  
**Brad Paisley:** B200 68; CA 6; CS 7; H100 50; HA 49  
**Los Palominos:** LT 48; RMS 20  
**Palomo:** LA 44; LT 40; RMS 4, 13, 24  
**Papa Roach:** MO 22; RO 19  
**Paris Combo:** WM 10  
**Pastor Troy:** RBA 95  
**Sean Paul:** H100 97; RA 59; RBH 61  
**Laura Pausini:** LA 30; LPA 13  
**Luciano Pavarotti:** CL 2  
**P. Diddy:** H100 2, 15; HA 2, 15; HSS 22, 25; RA 2, 7, 52; RBH 2, 7, 56; RP 8, 9; RS 13, 14; T40 4  
**Murray Perahia:** CL 15  
**Amanda Perez:** H100 92; HSS 14; RBH 96  
**Itzhak Perlman:** CL 13  
**Pesado:** LA 66; LT 37; RMS 9  
**Pet Shop Boys:** EA 4  
**Tom Petty And The Heartbreakers:** PCA 44  
**Phantom Planet:** HS 16  
**The Pharcyde:** HSS 54; RS 44  
**Pharoahe Monch:** RA 69; RBH 73  
**Pink:** B200 12; A40 22, 23; DC 38; DS 13; H100 10; HA 11; T40 6  
**Pink Floyd:** PCA 21  
**Pinmonkey:** CS 38  
**Alexandre Pires:** HS 45; LA 12; LPA 4; LPS 5, 8; LT 8, 10  
**John Pizzarelli:** JZ 18  
**Play:** HSS 31  
**P-Loo:** RP 23; RS 34  
**Plus One:** B200 188; CC 15  
**P.O.D.:** B200 43; CC 1; H100 68; HA 69; MO 15, 16; RO 21, 23  
**El Poder Del Norte:** LA 41; RMS 35  
**Point Of Grace:** CC 38  
**Carlos Ponce:** LA 49; LPA 19; LPS 18; LT 25  
**Christoph Poppen:** CL 11  
**Power Houze:** IND 49; RBA 80  
**PPK:** DS 19  
**Elvis Presley:** IND 35; HSS 59  
**Pretty Willie:** HSS 51; RS 67  
**Prince:** B200 149  
**Project Pat:** RBA 97  
**Puddle Of Mudd:** B200 20; A40 7; H100 7, 76; HA 7, 74; MO 8, 10; RO 3, 7; T40 9  
**Puerto Rican Power:** TSS 16, 19, 21  
**Push:** DC 47

**-Q-**

**Quarashi:** HS 15; MO 29  
**Mac Quayle:** DC 42  
**A.B. Quintanilla Y Los Kumbia Kings:** LA 14; LPA 5; RMS 31

**-R-**

**Los Rabanes:** LPS 39; TSS 37  
**Rabito:** LPS 26; LT 44; TSS 23  
**Bonnie Raitt:** B200 19; INT 2; AC 15

**Rakim:** H100 13; HA 13; HSS 23; RA 5; RBH 5; RS 16; T40 39  
**Rare Essence:** IND 41  
**Rascal Flatts:** B200 51; CA 4; CS 15; H100 78  
**Los Razos de Sacramento Y Reynaldo:** HS 35; LA 8, 50, 56; RMA 5; RMS 37  
**Redd Eyezz:** RP 25; RS 37  
**Dianne Reeves:** JZ 23  
**Ren:** RS 69  
**Res:** B200 139; HS 3; RBA 49; DC 1  
**Rhyme:** RS 69  
**Los Rieleros Del Norte:** LA 46  
**LeAnn Rimes:** CA 32; A40 40; AC 17; HSS 8  
**The Rippingtons Featuring Russ Freeman:** CJ 21  
**Juan Rivera:** LA 24; RMA 14  
**Lupillo Rivera:** LA 24, 34, 47, 53, 75; RMA 14, 17; LT 31; RMS 8  
**RL:** B200 85; RBA 15; RA 63; RBH 64  
**Woody Rock:** CC 24; GA 7; HS 21; RBA 47  
**Daniel Rodriguez:** B200 131; CX 2; HS 1  
**Jose Luis Rodriguez:** LPS 40  
**Kenny Rogers:** CA 72; CS 49  
**Tito Rojas:** TSA 13  
**Joann Rosario:** GA 23  
**Rick Ross:** RBH 93  
**Mstislav Rostropovich:** CL 12  
**Rozelly:** HSS 20; RBH 94; RP 6; RS 10  
**Paulina Rubio:** LA 20; LPA 7; H100 59; HA 62; LPS 12; LT 17; T40 35; TSS 29  
**Rubyhorse:** A40 28  
**Ruff Endz:** H100 60; HA 56; RA 20; RBH 21  
**Tammy Ruggieri:** RA 52; RBH 56  
**Rush:** RO 10  
**David Russell:** CL 4

**-S-**

**Sade:** B200 191; RBA 83, 96; DS 10  
**Sanchez:** RE 12  
**Christina Sanchez:** RS 69  
**Raphael Saadiq:** RBH 83; RS 72  
**Arturo Sandoval:** JZ 19  
**Alberto Santa Rosa:** TSA 9; TSS 5  
**Juelz Santana:** H100 22; HA 22; HSS 19; RA 6, 60; RBH 6, 63; RP 4; RS 5  
**Alejandro Sanz:** LA 15; LPA 6; LPS 23; LT 33  
**Savage Garden:** HSS 29  
**Scarface:** H100 85; HSS 21; RA 40; RBH 38; RP 7; RS 11  
**Jill Scott:** RBA 75  
**Josey Scott:** A40 39; H100 48; HA 47; MO 6; RO 5  
**Marilyn Scott:** AC 27  
**Peggy Scott-Adams:** BL 2  
**Joan Sebastian:** IND 47; LA 16, 19, 25; RMA 9, 12, 15; LPS 24; LT 15; RMS 11  
**Jon Secada:** LT 47; TSS 9  
**Secret Garden:** NA 3  
**Bob Seger & The Silver Bullet Band:** PCA 8  
**Compay Segundo:** TSA 8  
**Sensefield:** A40 33  
**Sevendust:** IND 23; RO 29  
**Shaggy:** RE 2  
**Shakira:** B200 14; A40 29; DC 12; H100 14; HA 14; LPS 6, 32, 38; LT 6; T40 7; TSS 39  
**Remy Shand:** B200 89; RBA 32; H100 89; RA 47; RBH 47  
**Sharissa:** RBA 55; RA 75; RBH 78  
**The George Shearing Quintet:** JZ 18  
**SheDaisies:** CS 35, 55  
**Shekinah Glory Ministry:** GA 15; IND 36  
**Blake Shelton:** CA 37; CS 30  
**The Silk Road Ensemble:** CX 5  
**Frank Sinatra:** B200 117; PCA 22, 48  
**Sin Bandera:** LA 27; LPA 10; LPS 3; LT 5; TSS 13  
**Daryle Singletary:** CA 65  
**Sir Adamsmasher:** DC 49  
**Sixwire:** CS 45  
**Sizzla:** RE 8  
**Ricky Skaggs & Friends:** CA 68  
**Skubie Tha Ciko:** HSS 20; RBH 94; RP 6; RS 10  
**Slanted Eyezz:** RP 25; RS 37  
**Sleepy Brown:** H100 40; HA 41; HSS 47; RA 24; RBH 26; RP 20; RS 30; T40 37  
**Richard Smallwood With Vision:** GA 40  
**Anthony Smith:** CS 43  
**Michael W. Smith:** B200 58; CC 2  
**Will Smith:** HSS 32  
**Marco Antonio Solis:** LA 19, 55; RMA 12  
**Soluna:** DC 21  
**Sono:** DC 19  
**Soulive:** CJ 13  
**South Park Mexican:** B200 182; IND 13; RBA 48  
**Kim Sozzi:** DC 42  
**Britney Spears:** B200 81; H100 99  
**The Jon Spencer Blues Explosion:** IND 50  
**Staind:** B200 104; H100 69; HA 66; MO 3, 39; RO 4, 25  
**Brenda K. Starr:** LA 39; TSA 4; LPS 33; LT 13; TSS 1  
**Tommy Shane Steiner:** B200 173; CA 24; CS 2; H100 39; HA 39  
**Cat Stevens:** PCA 38  
**Roy Stevens:** CA 71; HSS 52  
**Rod Stewart:** B200 127  
**St. Germain:** CJ 23  
**Rebecca St. James:** B200 152; CC 10  
**Angie Stone:** B200 91; RBA 21; DC 24; DS 18; H100 82; RA 31; RBH 31; RS 52  
**George Strait:** B200 162; CA 23, 28; CS 4; H100 36; HA 34  
**Strik nine:** HSS 43; RS 59  
**The Strokes:** B200 157; HSS 27; MO 33

**Michael Stuart:** TSA 10; TSS 15, 17  
**Styles:** RA 69; RBH 73  
**Sublime:** PCA 33  
**Sugarcult:** HS 30; IND 21  
**Sunscream:** DC 47  
**Switched:** RO 31  
**System Of A Down:** B200 24; PCA 30; H100 71; HA 70; MO 5; RO 12

**-T-**

**Tall Paul:** DC 15  
**Tamia:** RS 73  
**Olga Tanon:** TSA 11  
**James Taylor:** PCA 14  
**Los Temerarios:** LA 5, 40; RMA 3, 20  
**The Temptations:** RBC 20  
**Danny Tenaglia:** EA 16  
**Tenacious D:** B200 160  
**Los Terricolas:** LA 31; LPA 14  
**John Tesh:** B200 124; CC 8; IND 10  
**Thalia:** LPS 10; LT 3; RMS 15; TSS 28  
**Thevery Corporation:** JZ 21  
**Third Day:** B200 166; CC 11, 39  
**Cyndi Thomson:** CA 42; CS 36  
**Thursday:** HS 29; IND 20  
**T.I.:** RBA 82  
**Los Tigres Del Norte:** LA 60; LT 39; RMS 12  
**Los Tigrillos:** LA 61  
**Aaron Tippin:** CS 50; HSS 34  
**TLC:** RBC 13  
**Tonex:** CC 29; GA 11; HS 37  
**Tool:** MO 31; RO 20  
**Train:** B200 150; A40 13, 26; AC 12  
**Randy Travis:** CCA 24  
**Trick Pony:** B200 151; CA 22; CS 16  
**Trik Turner:** B200 177; MO 37  
**Trina:** RBH 93  
**Travis Tritt:** B200 112; CA 15, 50; CCA 10; CS 8; H100 61; HA 58  
**Truth Hurts:** H100 13; HA 13; HSS 23; RA 5; RBH 5; RS 16; T40 39  
**T. Supreme:** RP 23; RS 34  
**Los Tucanes De Tijuana:** LA 26; RMA 16; LT 36; RMS 10  
**Shania Twain:** CCA 4; PCA 27; DC 35  
**Tweet:** B200 26; RBA 6; H100 28; HA 28; RA 17, 27; RBH 17, 30; RS 48; T40 32  
**Twiztid:** IND 46  
**Ronan Tyman:** WM 14  
**Steve Tyrell:** JZ 8  
**Moses Tyson, Jr.:** GA 26

**-U-**

**U2:** B200 107  
**UB40:** RE 3  
**UGK:** RBA 78  
**The Union Underground:** RO 33  
**Union Station:** B200 130; CA 17  
**Unique:** HSS 20; RBH 94; RP 6; RS 10  
**Unwritten Law:** B200 95; MO 1  
**Polo Urias Y Su Maquina Nortena:** RMS 33  
**Usher:** B200 31; RBA 26; DS 2; H100 2, 4; HA 2, 4; HSS 15, 25; RA 2, 3; RBH 2, 3; RP 8; RS 6, 13; T40 4, 12

**-V-**

**Ian Van Dahl:** DC 18; DS 8  
**Luther Vandross:** B200 185; RBA 41; RBC 8; AC 19; RA 46; RBH 46  
**Van Halen:** PCA 24  
**Sergio Vargas:** TSS 10  
**Phil Vassar:** CS 11, 39; H100 54; HA 53  
**Stevie Ray Vaughan And Double Trouble:** BL 8  
**Chuy Vega:** LA 52  
**Johnny Vicious:** EA 11; HS 50; IND 31  
**Alicia Villarreal:** LA 23; RMA 13; RMS 25  
**Fernando Villalona:** LT 47; TSS 9, 30  
**David Visan:** EA 18; WM 6  
**Vita:** RA 72; RBH 76  
**Carlos Vives:** LA 32; TSA 2; LPS 20; LT 19; TSS 33

**-W-**

**The Wailers:** RE 4, 15  
**Tom Waits:** B200 32, 33; IND 2, 3; INT 8, 10  
**Andre Ward:** CJ 19; RBA 98  
**Watermark:** CC 27; HS 28  
**Russell Watson:** CX 8  
**Way Out West:** DC 11  
**Andrew Lloyd Webber:** B200 110  
**Weezer:** MO 12  
**Paul Westerberg:** IND 18  
**Barry White:** RBC 24  
**Peter White:** CJ 18  
**The White Stripes:** B200 100; MO 14  
**Wilco:** B200 57; INT 9  
**Doug Williams:** GA 18; IND 48  
**Hank Williams III:** CA 54  
**Hank Williams Jr.:** CA 61; CCA 15  
**John Williams:** CL 1  
**John Williams:** CX 1, 12  
**Lee Williams And The Spiritual QCs:** GA 37  
**Melvin Williams:** GA 18; IND 48  
**Michelle Williams:** B200 121; CC 7; GA 2; RBA 33  
**Pharrell Williams:** H100 15; HA 15; HSS 22; RA 7; RBH 7; RP 9; RS 14  
**Cassandra Wilson:** HS 34; JZ 2  
**Michael Wilson:** RBH 85  
**Nancy Wilson:** JZ 6  
**BeBe Winans:** GA 14  
**CeCe Winans:** CC 37; GA 13

**Mario Winans:** RA 52; RBH 56  
**The Winans:** GA 19  
**Andrew W.K.:** B200 178  
**Lee Ann Womack:** CA 31; AC 8; CS 23  
**Won-G:** RS 50  
**Darryl Worley:** CS 21  
**Chely Wright:** CA 51  
**Finbar Wright:** WM 14  
**Jaguar Wright:** RBA 53  
**Keke Wyatt:** B200 164; RBA 50; RA 32; RBH 34

**-X-**

**X-Ecutioners:** B200 133; RBA 77  
**X-Press 2:** DC 34

**-Y-**

**Yanni:** NA 6, 7  
**Yanou:** DC 43; DS 4; HSS 50  
**Trisha Yearwood:** CA 69; CS 46  
**Ying Yang Twins:** B200 65; IND 5; RBA 13; H100 56; HA 55; RA 25; RBH 22  
**Dwight Yoakam:** CCA 22  
**Yohany:** DS 15  
**Pete Yorn:** B200 186; HS 8  
**Neil Young:** B200 84; INT 20

**-Z-**

**Charlie Zaa:** HS 40; LA 10; LPA 3; LPS 14; LT 16; TSS 35  
**Zero 7:** EA 8; HS 44; IND 22  
**Warren Zevon:** IND 22  
**Zoegirl:** CC 20; HS 13  
**Rob Zombie:** B200 134; RO 15  
**ZZ Top:** PCA 17

**-SOUNDTRACKS-**

**Ali:** RBA 99; STX 20  
**All About The Benjamins:** IND 42  
**Amelie:** WM 9  
**Blade II:** B200 165; EA 2; RBA 91; STX 9  
**Coyote Ugly:** B200 106; CA 13; STX 7  
**Crouching Tiger, Hidden Dragon:** CX 14  
**Down From The Mountain:** CA 40  
**The Fast And The Furious:** STX 19  
**The Fast And The Furious: More Fast And Furious:** STX 15  
**Finding Forrester:** JZ 10  
**Hardball:** STX 16  
**I Am Sam:** B200 113; STX 8  
**Kingdom Come:** GA 27  
**Kissing Jessica Stein:** JZ 17  
**A Knight's Tale:** STX 14  
**The Lord Of The Rings: The Fellowship Of The Ring:** STX 13  
**Mamma Mia!:** B200 184  
**Monsoon Wedding:** STX 21; WM 3  
**Moulin Rouge:** B200 103; STX 6  
**Moulin Rouge 2:** STX 17  
**Not Another Teen Movie:** STX 18  
**Notting Hill:** STX 23  
**O Brother, Where Art Thou?:** B200 11; CA 2; INT 12; STX 2  
**Queen Of The Damned:** B200 196; STX 11  
**Queer As Folk: The Second Season:** B200 167; EA 3; INT 21; STX 10  
**Resident Evil:** B200 200; STX 12  
**The Scorpion King:** B200 25; STX 3  
**Shrek:** B200 96; STX 5  
**Spider-Man:** B200 6; INT 25; STX 1  
**Spongebob Squarepants Original Theme Highlights:** STX 22  
**Star Wars Episode II: Attack Of The Clones:** B200 46; INT 19; STX 4  
**State Property:** RBA 72; STX 25  
**Tae-Bo Inspirational: Walk By Faith...Not By Sight:** GA 29  
**A Walk To Remember:** STX 24  
**We Were Soldiers:** CA 56

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THIS WEEK	LAST WEEK	TITLE	Artist
1	1	SEEIN' RED	Unwritten Law
2	2	THE MIDDLE	Jimmy Eat World
3	5	FOR YOU	Staind
4	6	HERE TO STAY	Korn
5	3	TOXICITY	System Of A Down
6	13	HERO	Chad Kroeger Featuring Josey Scott
7	7	CRAWLING IN THE DARK	Hoobastank
8	4	BLURRY	Puddle Of Mudd
9	10	SOMEWHERE OUT THERE	Our Lady Peace
10	15	DRIFT & DIE	Puddle Of Mudd
11	8	TOO BAD	Nickelback
12	9	DOPE NOSE	Weezer
13	20	RUNNING AWAY	Hoobastank
14	12	FELL IN LOVE WITH A GIRL	The White Stripes
15	14	YOUTH OF THE NATION	P.O.D.
16	18	BOOM	P.O.D.
17	11	WASTING MY TIME	Default
18	19	AMBER	311
19	16	FIRST DATE	Blink-182
20	17	IN THE END	Linkin Park
21	21	WARNING	Incubus
22	NEW	SHE LOVES ME NOT	Papa Roach
23	22	WE ARE ALL MADE OF STARS	Moby
24	23	SCREAMING INFIDELITIES	Dashboard Confessional
25	29	ONE LAST BREATH	Creed
26	33	I FEEL SO	Box Car Racer
27	25	I STAND ALONE	Godsmack
28	28	GET AWAY	Earshot
29	27	STICK 'EM UP	Quarashi
30	24	HERE IS GONE	Goo Goo Dolls
31	32	PARABOLA	Tool
32	30	FLAKE	Jack Johnson
33	36	HARD TO EXPLAIN	The Strokes
34	31	NICE TO KNOW YOU	Incubus
35	37	DENY	Default
36	NEW	HATE TO SAY I TOLD YOU SO	The Hives
37	26	FRIENDS & FAMILY	Trik Turner
38	35	THE REMEDY	Abandoned Pools
39	NEW	EPIPHANY	Staind
40	34	THE WAY YOU LIKE IT	Adema

MAY 25 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	I STAND ALONE	Godsmack
2	2	TOO BAD	Nickelback
3	3	BLURRY	Puddle Of Mudd
4	4	FOR YOU	Staind
5	10	HERO	Chad Kroeger Featuring Josey Scott
6	6	HOLD ME DOWN	Tommy Lee
7	9	DRIFT & DIE	Puddle Of Mudd
8	7	HERE TO STAY	Korn
9	8	ONE LAST BREATH	Creed
10	12	ONE LITTLE VICTORY	Rush
11	5	WASTING MY TIME	Default
12	11	TOXICITY	System Of A Down
13	13	GET AWAY	Earshot
14	17	ANGER RISING	Jerry Cantrell
15	15	NEVER GONNA STOP	Rob Zombie
16	19	DENY	Default
17	14	IN THE END	Linkin Park
18	16	HOW YOU REMIND ME	Nickelback
19	31	SHE LOVES ME NOT	Papa Roach
20	21	PARABOLA	Tool
21	18	YOUTH OF THE NATION	P.O.D.
22	20	TEAR AWAY	Drowning Pool
23	23	BOOM	P.O.D.
24	24	NO LIGHT	3rd Strike
25	25	EPIPHANY	Staind
26	26	RUNNING AWAY	Hoobastank
27	27	WARNING	Incubus
28	28	GONE AWAY	Cold
29	22	LIVE AGAIN	Sevendust
30	35	THE ENERGY	Audiovent
31	33	INSIDE	Switched
32	29	HERE IS GONE	Goo Goo Dolls
33	37	ACROSS THE NATION	The Union Underground
34	30	NICE TO KNOW YOU	Incubus
35	34	SOMEWHERE OUT THERE	Our Lady Peace
36	NEW	YOU NEVER MET A MOTHER F*** QUITE LIKE ME	Kid Rock
37	NEW	DREAMER	Ozzy Osbourne
38	32	THE WAY YOU LIKE IT	Adema
39	38	ONE OF A KIND	Breaking Point
40	NEW	RUNAWAY	Linkin Park

MAY 25 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	FOOLISH	Ashanti
2	2	WHAT'S LUUV?	Fat Joe Featuring Ashanti
3	3	A THOUSAND MILES	Vanessa Carlton
4	6	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Loon
5	4	ALL YOU WANTED	Michelle Branch
6	5	DON'T LET ME GET ME	Pink
7	7	UNDERNEATH YOUR CLOTHES	Shakira
8	15	THE MIDDLE	Jimmy Eat World
9	8	BLURRY	Puddle Of Mudd
10	11	HELLA GOOD	No Doubt
11	17	WITHOUT ME	Eminem
12	9	U DON'T HAVE TO CALL	Usher
13	16	HERE IS GONE	Goo Goo Dolls
14	21	HOT IN HERRE	Nelly
15	12	WHEREVER YOU WILL GO	The Calling
16	10	AIN'T IT FUNNY	Jennifer Lopez Featuring Ja Rule
17	14	IN THE END	Linkin Park
18	13	HOW YOU REMIND ME	Nickelback
19	20	WASTING MY TIME	Default
20	25	I'M GONNA BE ALRIGHT	Jennifer Lopez Featuring Nas
21	24	SOAK UP THE SUN	Sheryl Crow
22	19	GIRLFRIEND	'N Sync Featuring Nelly
23	18	ESCAPE	Enrique Iglesias
24	22	UH HUH	82K
25	27	MORE THAN A WOMAN	Jimmy Eat World
26	23	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue
27	30	RAINY DAYZ	Mary J. Blige Featuring Ja Rule
28	34	DAYS GO BY	Dirty Vegas
29	35	WALKING AWAY	Craig David
30	29	MY SACRIFICE	Creed
31	28	ALWAYS ON TIME	Ja Rule Featuring Ashanti
32	26	OOPS (OH MY)	Tweet
33	31	A NEW DAY HAS COME	Celine Dion
34	33	HANDS CLEAN	Alanis Morissette
35	40	DON'T SAY GOODBYE	Paulina Rubio
36	32	VIDEO	India.Arie
37	36	SATURDAY (OOOH! OOOH!)	Ludacris Featuring Sleepy Brown
38	NEW	NO SUCH THING	Enrique Iglesias
39	NEW	ADDICTIVE	Truth Hurts Featuring Rakim
40	38	7 DAYS	Craig David

MAY 25 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A NEW DAY HAS COME	Celine Dion
2	3	SUPERMAN (IT'S NOT EASY)	Five For Fighting
3	2	HERO	Enrique Iglesias
4	4	I NEED YOU	Marc Anthony
5	5	I'M ALREADY THERE	Lonestar
6	9	ONLY A WOMAN LIKE YOU	Michael Bolton
7	6	IF YOU'RE GONE	Matchbox Twenty
8	7	I HOPE YOU DANCE	Lee Ann Womack
9	12	BRING ON THE RAIN	Jo Dee Messina
10	8	ONLY TIME	Enya
11	10	THANK YOU	Dido
12	11	DROPS OF JUPITER (TELL ME)	Train
13	13	WILD CHILD	Enya
14	14	TO WHERE YOU ARE	Josh Groban
15	16	I CAN'T HELP YOU NOW	Bonnie Raitt
16	15	SO COMPLICATED	Carolyn Dawn Johnson
17	17	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes
18	26	A MOTHER'S DAY	Jim Brickman
19	20	I'D RATHER	Luther Vandross
20	19	YOUR LOVING FLAME	Paul McCartney
21	21	BEAUTIFUL AS U	All-4-One
22	18	THIS TRAIN DON'T STOP THERE ANYMORE	Elton John
23	22	A THOUSAND MILES	Vanessa Carlton
24	23	WHEREVER YOU WILL GO	The Calling
25	25	THE COLOR OF LOVE	Boyz II Men
26	NEW	ALIVE	Jennifer Lopez
27	27	DON'T LET LOVE GET AWAY	Marilyn Scott
28	24	FALLIN'	Alicia Keys
29	28	ESCAPE	Enrique Iglesias
30	29	SOAK UP THE SUN	Sheryl Crow

MAY 25 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	WHEREVER YOU WILL GO	The Calling
2	3	SOAK UP THE SUN	Sheryl Crow
3	4	HERE IS GONE	Goo Goo Dolls
4	2	HOW YOU REMIND ME	Nickelback
5	5	ALL YOU WANTED	Michelle Branch
6	6	A THOUSAND MILES	Vanessa Carlton
7	8	BLURRY	Puddle Of Mudd
8	7	HANDS CLEAN	Alanis Morissette
9	12	THE MIDDLE	Jimmy Eat World
10	11	NO SUCH THING	John Mayer
11	10	STANDING STILL	Jewel
12	9	MY SACRIFICE	Creed
13	13	DROPS OF JUPITER (TELL ME)	Train
14	14	HANGING BY A MOMENT	Lifeshouse
15	15	WASTING MY TIME	Default
16	16	SUPERMAN (IT'S NOT EASY)	Five For Fighting
17	19	COMPLICATED	Avril Lavigne
18	18	STILLNESS OF HEART	Lenny Kravitz
19	17	IN THE END	Linkin Park
20	20	EASY TONIGHT	Five For Fighting
21	26	HELLA GOOD	No Doubt
22	25	DON'T LET ME GET ME	Pink
23	22	GET THE PARTY STARTED	Pink
24	23	A NEW DAY HAS COME	Celine Dion
25	28	ADRIENNE	The Calling
26	21	SHE'S ON FIRE	Train
27	30	WHEN THE STARS GO BLUE	The Corrs Featuring Bono
28	29	SPARKLE	Rubyhorse
29	33	UNDERNEATH YOUR CLOTHES	Shakira
30	27	HEY BABY	No Doubt Featuring Bounty Killer
31	24	CAN'T GET YOU OUT OF MY HEAD	Kylie Minogue
32	39	SOMEWHERE IN THE MIDDLE	Dishwalla
33	32	SAVE YOURSELF	Sensefield
34	36	FLAKE	Jack Johnson
35	31	BREAK ME	Jewel
36	35	SHINE	Meredith Brooks
37	37	TOO BAD	Nickelback
38	34	ESCAPE	Enrique Iglesias
39	NEW	HERO	Chad Kroeger Featuring Josey Scott
40	38	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 73 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 BDS 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.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 73 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 BDS 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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MAY 25 2002				Billboard®				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>NUMBER 1</b> Foolish ASHANTI (MURDER INC./DEF JAM/DJMG)	26	22	29	Wherever You Will Go THE CALLING (RCA)	51	51	7	Awnaw NAPPY ROOTS (ATLANTIC)
2	3	11	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	27	34	11	Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE)	52	46	18	Can't Get You Out Of My Head KYLIE MINOGUE (CAPITOL)
3	2	13	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	28	15	16	Oops (Oh My) TWEET (THE GOLD MIND/ELEKTRA/VEEG)	53	52	14	That's When I Love You PHIL VASSAR (ARISTA NASHVILLE)
4	4	16	U Don't Have To Call USHER (ARISTA)	29	31	17	More Than A Woman AALIYAH (BLACKGROUND)	54	62	3	I Don't Want You To Go CAROLYN DAWN JOHNSON (ARISTA NASHVILLE)
5	6	10	A Thousand Miles VANESSA CARLTON (A&M/WINTERSCOPE)	30	29	10	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)	55	58	4	Say I Yi Yi YING YANG TWINS (COLLAPSE/IN THE PAINT/KOCH)
6	7	14	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)	31	24	14	Escape ENRIQUE IGLESIAS (INTERSCOPE)	56	59	3	Someone To Love You RUFF ENDS (EPIC)
7	5	23	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/WINTERSCOPE)	32	37	2	I Don't Have To Be Me ('Til Monday) STEVE AZAR (MERCURY/NASHVILLE)	57	—	1	You Know That I Love You DONNELL JONES (UNTOUCHABLES/ARISTA)
8	13	1	The Middle JIMMYE EAT WORLD (DREAMWORKS)	33	30	13	A New Day Has Come CELINE DION (EPIC)	58	55	9	Modern Day Bonnie And Clyde TRAVIS TRITT (COLUMBIA/NASHVILLE)
9	17	3	Without Me EMINEM (VEB/AFTERMATH/WINTERSCOPE)	34	40	7	Living And Living Well GEORGE STRAIT (MCA NASHVILLE)	59	64	3	Not A Day Goes By LONESTAR (BNA)
10	12	9	Rainy Dayz MARY J. BLIGE FEAT. JA RULE (MCA)	35	28	16	Girlfriend N SYNC FEAT. NELLY (JIVE)	60	75	2	Days Go By DIRTY VEGAS (CRENCE/CAPITOL)
11	8	12	Don't Let Me Get Me PINK (ARISTA)	36	42	7	Soak Up The Sun SHERYL CROW (A&M/WINTERSCOPE)	61	—	2	What If A Woman JOE (JIVE)
12	23	4	Hot In Herre NELLY (F0 REEL/UNIVERSAL)	37	36	15	My List TDBY KEITH (DREAMWORKS/NASHVILLE)	62	71	2	Don't Say Goodbye PAULINA RUBIO (UNIVERSAL)
13	19	6	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/WINTERSCOPE)	38	43	4	Full Moon BRANDY (ATLANTIC)	63	67	2	The One GARY ALLAN (MCA NASHVILLE)
14	9	11	Underneath Your Clothes SHAKIRA (EPIC)	39	39	14	What If She's An Angel TOMMY SHANE STEINER (RCA/NASHVILLE)	64	69	2	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)
15	10	12	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	40	38	14	Anything JAEHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	65	54	6	Young KENNY CHESNEY (BNA)
16	20	6	Hella Good NO ODUUB (INTERSCOPE)	41	32	12	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	66	61	13	For You STAIN'D (EUPHONIA/ELEKTRA/VEEG)
17	18	20	Wasting My Time DEFAULT (TVT)	42	48	6	One Mic NAS (JLL WILL/COLUMBIA)	67	—	1	Walking Away CRIMINAL MINDS (WILDSTAR/ATLANTIC)
18	21	10	Here Is Gone GOD GOD DOLLS (WARNER BROS.)	43	47	5	Gots To Be B2K (EPIC)	68	60	20	Blessed MARTINA MCBRIDE (RCA/NASHVILLE)
19	14	29	In The End LINKIN PARK (WARNER BROS.)	44	41	7	Uh Huh B2K (EPIC)	69	73	16	Youth Of The Nation P.O.D. (ATLANTIC)
20	11	22	Ain't It Funny JENNIFER LOPEZ FEAT. JA RULE (EPIC)	45	49	8	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS/NASHVILLE)	70	72	4	Toxicity SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
21	25	9	halfcrazy MUSIQ (DEF SOUL/DJMG)	46	35	18	I Love You FAITH EVANS (BAD BOY/ARISTA)	71	—	1	Here To Stay KORIN (IMMORTAL/EPIC)
22	27	5	Dh Boy CAM RON (RCA A-FELLA/DEF JAM/DJMG)	47	66	2	Hero CHANCE CRIDER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/DJMG)	72	—	1	Quitame Ese Hombre PILAR MONTEGRO (UNIVISION)
23	16	38	How You Remind Me NICKELBACK (ROADRUNNER/DJMG)	48	56	3	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	73	—	1	My Heart Is Lost To You BROOKS & DUNN (ARISTA NASHVILLE)
24	33	5	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	49	53	4	I'm Gonna Miss Her (The Fishin' Song) BRAD PAISLEY (ARISTA NASHVILLE)	74	—	1	Drift & Die PUDDLE OF MUDD (FLAWLESS/GEFFEN/WINTERSCOPE)
25	26	6	Down A** Chick JAYLE FEAT. CHARLI BALTICO (MURDER INC./DEF JAM/DJMG)	50	45	11	Too Bad NICKELBACK (ROADRUNNER/DJMG)	75	63	17	Video INDIA ARIE (MOTOWN/UNIVERSAL)

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MAY 25 2002				Billboard®				HOT 100 SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	<b>NUMBER 1</b> Girlfriend N SYNC FEAT. NELLY (JIVE)	26	28	11	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS/NASHVILLE)	51	41	21	Roll Wit Me PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)
2	2	23	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	27	39	2	Hard To Explain THE STROKES (RCA)	52	49	7	Osama-Yo' Mama RAY STEVENS (CURB)
3	4	11	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	28	29	4	One Mic NAS (JLL WILL/COLUMBIA)	53	62	3	Everything U R LINDSAY PAGANO (WARNER BROS.)
4	6	3	Wherever You Will Go THE CALLING (RCA)	29	30	24	Truly Madly Deeply SAVAGE GARDEN (COLUMBIA)	54	—	1	Hard Times PHARCYDE/JURASSIC 5 (AVATAR)
5	3	19	A Thousand Miles VANESSA CARLTON (A&M/WINTERSCOPE)	30	33	25	Only Time ENYA (REPRISE)	55	—	2	Modern Man's Hustle ATMOSPHERE (RHYMESAYERS ENTERTAINMENT/FAT BEATS)
6	7	10	Ballin' Boy NO GOOD (ARTIST/DIRECT)	31	31	35	Us Against The World PLAY (COLUMBIA)	56	—	1	No Light 3RD STRIKE (HOLLYWOOD)
7	5	13	Move It Like This BAHA MEN (S-CURVE/CAPITOL)	32	32	20	Gettin' Jiggy Wit It WILL SMITH (COLUMBIA)	57	64	17	My Sweet Lord GEORGE HARRISON (GDMNE/CAPITOL)
8	8	9	Can't Fight The Moonlight LEANN RIMES (CURB)	33	27	17	That's Just Jessie KEVIN DENNEY (LYRIC STREET)	58	59	3	Days Go By DIRTY VEGAS (CRENCE/CAPITOL)
9	13	8	Song For The Lonely CHER (WARNER BROS.)	34	37	3	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)	59	66	24	America The Beautiful ELVIS PRESLEY (RCA)
10	14	20	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)	35	36	38	One Sweet Day MARIAH CAREY & BOYZ II MEN (COLUMBIA)	60	35	9	Do Ya Thang Girl BELOON (REAL LIFE)
11	9	7	Still Not Over You EXHALE (REAL DEAL/ORPHEUS)	36	40	14	What's Luv? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	61	57	11	Hit 'Em Up Style (Oops!) BLU CANTRELL (RED ZONE/ARISTA)
12	11	22	Uh Huh B2K (EPIC)	37	—	1	Nothin' N.O.R.E. (DEF JAM/DJMG)	62	61	24	Never Too Far/Hero Medley MARIAH CAREY (VIRGIN)
13	15	6	Slow Dance LOU MOSLEY (JENSTAR)	38	19	8	Mama's Baby, Poppa's Maybe GREEN EYEZ (BIGG MOWIE)	63	44	34	Buster DENNIS DA MENACE (1ST AVE/JIVE)
14	10	18	Never ANANDA PEREZ (UNIVERSAL)	39	69	1	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	64	63	4	God Bless The USA LEE GREENWOOD (CURB)
15	22	5	U Don't Have To Call USHER (ARISTA)	40	38	14	7 Days CRAIG DAVID (WILDSTAR/ATLANTIC)	65	60	3	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
16	—	1	Sugarhigh JADE ANDERSON (COLUMBIA)	41	34	5	Hyde Ha BIG LOGIC (GOODINVISION/ORPHEUS)	66	47	8	Will Destroy LIL RU (HOW YOU LOVE THAT)
17	16	22	Hush Lil' Lady COREY FEAT. LIL RIMED (NO3P/TIME/MOTOWN/UNIVERSAL)	42	—	3	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	67	73	34	Love It BILAL (MOYD/WINTERSCOPE)
18	21	3	Soldier's Heart R. KELLY (JIVE)	43	20	29	Dansin Wit Wolvez STRIK 9INE (FAO/E/CMD)	68	56	11	Foolish ASHANTI (MURDER INC./DEF JAM/DJMG)
19	18	6	Dh Boy CAM RON (RCA A-FELLA/DEF JAM/DJMG)	44	55	3	Beat Your Chest!! LIFER S (ALL OUT/STONEY BURKE)	69	71	6	Differences GILUVINE (EPIC)
20	12	4	Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	45	48	44	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	70	67	3	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	24	2	Guess Who's Back SCARFACE (DEF JAM SOUTH/DJMG)	46	45	3	I Got It 2 JAGGED EDGE FEAT. NAS (SD SD DEF/COLUMBIA)	71	65	2	Fresh From Yard BEENIE MAN FEAT. LIL KIM (SHOCKING VIBES/VP/VIRGIN)
22	25	13	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	47	46	13	Saturday (Oooh! Oooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	72	—	1	Livin' La Vida Loca RICKY MARTIN (CZ)
23	26	5	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/WINTERSCOPE)	48	54	45	AM To PM CHRISTINA MILIAN (DEF SOUL/DJMG)	73	74	10	Take You Home With Me a.k.a. Body R. KELLY & JAY-Z (RCA A-FELLA/DEF JAM/DJMG/JIVE)
24	17	25	It's The Weekend LIL J (HOLLYWOOD)	49	53	11	Thank You OJIO (ARISTA)	74	42	22	Round And Round JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)
25	23	5	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	50	50	5	Heaven DJ SAMMY & YANQUI FEAT. DO (ROBBINS)	75	—	14	I'll Be There MARIAH CAREY (COLUMBIA)

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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.

2 WAY (Dynamite, BMI/Warner-Tamerlane, BMI/Protons, ASCAP) RBH 69

## -A-

**ADDICTIVE** (Herbilitious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/HL/WBM, H100 13; RBH 5  
**AIN'T IT FUNNY** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 19; RBH 44  
**ALL YOU WANTED** (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 6  
**AL QUE ME SIGA** (SGAE, ASCAP) LT 22  
**AMERICAN CHILD** (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Prs. Lumpkins Poodle, ASCAP), HL, CS 39  
**ANYTHING** (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 42; RBH 12  
**APRENDAZ** (Universal Music, BMI/WB, ASCAP) LT 33  
**AWNAW** (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 51; RBH 24  
**AY AMOR** (Degollado) LT 43  
**AY! BUENO** (Estefan, ASCAP/F.I.P.P., BMI) LT 47

## -B-

**BALLIN' BOY** (M.O.B., ASCAP/No Good, BMI) RBH 67  
**BANG MY HIT** (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 94  
**BARBED WIRE AND ROSES** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 38  
**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/HL/WBM, CS 33  
**BEFORE I KNEW BETTER** (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS 26  
**BE HERE** (Ugmo, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 83  
**BLESSED** (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 19; H100 70  
**BLURRY** (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 7  
**BOOM, BOOM, BOOM** (Himesmind, ASCAP/Dana Sharo, BMI) RBH 86  
**BUTTERFLIES** (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 50

## -C-

**CALL ME** (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 30  
**CAN'T GET YOU OUT OF MY HEAD** (EMI April, ASCAP/Universal-MCA, ASCAP/Colgems-EMI, ASCAP), HL/WBM, H100 52  
**CHASIN' AMY** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 37  
**CLOSE FREAK** (Good Given, BMI) RBH 82  
**THE COLOR OF LOVE** (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51  
**COMO DECIRTE NO** (WB, ASCAP) LT 32  
**COMO DUELE** (D'Nico Int'l, BMI) LT 38  
**COMO PUDIESTE** (Edimal/Fononmusic, ASCAP/LGA, BMI) LT 23  
**COUNTRY BY THE GRAVE OF GOD** (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 47  
**COUNTRY ROCK STAR** (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Saviger, ASCAP), HL, CS 51  
**COURTESY OF THE RED, WHITE AND BLUE** (THE ANGRY AMERICAN) (Tokeco Tunes, BMI) CS 41  
**THE COWBOY IN ME** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stainway To Bitners, BMI/Gottahaveable, BMI), HL/WBM, H100 87  
**CRAWLING IN THE DARK** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 86

## -D-

**DARE TO DREAM** (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 44  
**DAY + NIGHT** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP) RBH 62  
**DAYS GO BY** (Copyright Control/Chrysalis, ASCAP), WBM, H100 55  
**DEJATE QUERER** (Flamingo, BMI) LT 36  
**DEL OTRO LADO DEL PORTON** (Marfire, BMI) LT 12  
**A DIOS LE PIDO** (Peer Int'l, BMI) LT 21  
**DON'T LET ME GET ME** (Pink Panther, ASCAP/EMI April, ASCAP/Cypton, BMI/EMI Blackwood, BMI), HL, H100 10  
**DON'T SAY GOODBYE** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP), HL, H100 59  
**DON'T WASTE MY TIME** (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 34  
**DON'T YOU FORGET IT** (The OX And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 42  
**DOWN 4 U** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Poolkietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP) RBH 76  
**DOWN A\*\* CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI), HL, H100 27; RBH 11  
**DRIFT & DIE** (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 76  
**DRIVE (FOR DADDY GENE)** (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 11; H100 30

## -E-

**ENTRA EN MI VIDA** (Sony/ATV) LT 5  
**ESCAPAR** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI) LT 14  
**ESCAPE** (Enrique Iglesias, ASCAP/EMI April,

ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandize, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 31  
**ESCUCHA MI AMOR** (Edimonsa, ASCAP) LT 48

## -F-

**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 53; RBH 25  
**FIOR SIN RETOMO** (Peer Int'l, BMI) LT 16  
**FOOLISH** (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 11  
**FORGIVE** (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 54  
**FOR YOU** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69  
**FRANTIC** (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 58  
**FRESH FROM YARD** (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsmoke, ASCAP/Westbury, PRS/Prophesy, PRS), HL/WBM, RBH 91  
**FRIDAY NIGHT** (Sounds Of Jupiter, BMI/Mr. Cheeks, ASCAP/Mr.Sexxx, ASCAP/Horace Brown, BMI/Zomba, BMI), WBM, RBH 87  
**FULL MOON** (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 37; RBH 18

## -G-

**GET OVER YOURSELF** (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 35  
**GET THIS MONEY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 40  
**GIRLFRIEND** (Tenman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 25; RBH 48  
**GIVE IT TO HER** (EMI April, ASCAP), HL, H100 91; RBH 53  
**GIVE ME THE LIGHT** (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 61  
**GOING AWAY** (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 52  
**GOODBYE ON A BAD DAY** (Extreme Writers, ASCAP/Easel, ASCAP) CS 28  
**GOOD MAN** (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 64  
**THE GOOD STUFF** (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 31  
**GOTS TA BE** (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Mused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 44; RBH 13  
**GRINDIN'** (GenMar, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 52  
**GUESS WHO'S BACK** (N-The Water, ASCAP/Eye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 85; RBH 38

## -H-

**HALFCRAZY** (Soulchild, ASCAP/Universal, ASCAP/Nivrat Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 24; RBH 4  
**HANDS CLEAN** (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 73  
**HAPPY** (Tak'in' Care Of Business, BMI/Poolkietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) RBH 43  
**HARDER CARDS** (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49  
**HASTA QUE VUELVAS CONMIGO** (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 30  
**HAY OTRO EN TU LUGAR** (Rubet, ASCAP/Universal Musica, ASCAP) LT 11  
**HEAVEN CAN WAIT** (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta Bob, SESAC/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 88  
**HELLA GOOD** (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 16  
**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 24  
**HERE IS GONE** (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 18  
**HERE TO STAY** (Zomba, BMI/Fieldsyhurst, BMI/Stratosphericness, BMI/Music Munk, BMI/Eville-ria, BMI/Gintoe, BMI), WBM, H100 72  
**HERO** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 48  
**HOT IN HERRE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 11; RBH 20  
**HOW COME YOU DON'T CALL ME** (Controversy, ASCAP/Universal, ASCAP), WBM, H100 77; RBH 35  
**HOW YOU REMIND ME** (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 23

## -I-

**I BREATHE IN, I BREATHE OUT** (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 20; H100 79  
**I CRY** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 18  
**I DON'T HAVE TO BE ME (TIL MONDAY)** (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 3; H100 35  
**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 9; H100 58  
**I'D RATHER** (Shep 'N Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46  
**IF THAT AIN'T COUNTRY** (Almo, ASCAP/Songs Of

Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 43

**I GOT IT 2** (Them Damn Twins, ASCAP/EMI April, ASCAP/So Def, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Scantz, SESAC/WBM, SESAC/III Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 92  
**I KEEP LOOKING** (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 25  
**I'LL TAKE LOVE OVER MONEY** (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 50  
**I LOVE YOU** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 47; RBH 16  
**I'M GONE** (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 36  
**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/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 26; RBH 39  
**I'M GONNA MISS HER (THE FINISH' N'G)** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 50  
**I MISS MY FRIEND** (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 21  
**I MISS YOU** (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), WBM, RBH 66  
**I'M MOVIN' ON** (Murrh, BMI/WB, ASCAP/Richard And Castle, ASCAP/Las Wagas, ASCAP/Songs Of Megalex, ASCAP/Sim Ranch, ASCAP), WBM, CS 15; H100 78  
**THE IMPOSSIBLE** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 32  
**I NEED A GIRL (PART ONE)** (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundations, BMI/Donceno, ASCAP/Sony Lester, ASCAP/Dakoda House, ASCAP), HL, H100 2; RBH 2  
**I NEED A GIRL (PART TWO)** (Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, RBH 56

**IN THE END** (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/R Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 20  
**I SHOULD BE SLEEPING** (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 6; H100 46  
**I TOLD Y'ALL** (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 68

## -J-

**JURO POR DIOS** (LSM, BMI) LT 27  
**JUST A FRIEND 2002** (Myraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 88; RBH 57  
**JUST WHAT I DO** (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 16

## -K-

**KEEP LOVIN' YOU** (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 71

## -L-

**LA NEGRA TIENE TUMBADO** (Sir George, ASCAP/WB, ASCAP) LT 34  
**THE LIFE** (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescaedaphobia, BMI/Old Nigga Spirituats, BMI/Nyelahs, ASCAP/Nyelahs, ASCAP) RBH 73  
**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 27  
**LIVE THE LIFE** (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 70  
**LIVING AND LIVING WELL** (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 4; H100 36  
**LOOK AT ME NOW** (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 45  
**LUNA NUEVA** (EMI April, ASCAP/Gaira Bay, ASCAP) LT 19

## -M-

**MAKIN' GOOD LOVE** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 32; RBH 10  
**MAMA'S BABY, POPPA'S MAYBE** (Smith Star Muzic, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 98  
**MANANTIAL DE LLANTO** (Edimusa, ASCAP) LT 15  
**MAS ALTO QUE LAS AGUILAS** (Edimusa, ASCAP) LT 35  
**MAYALOE** (Fononmusic, ASCAP) LT 50  
**ME HUELE A SOLEDAD** (Rubet, ASCAP/2000 Amor, ASCAP) LT 4  
**MENOCINO COUNTY LINE** (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP/Intersong U.S.A., ASCAP), WBM, CS 23  
**MI BOMBON** (Rohm, BMI) LT 26  
**THE MIDDL** (Turkey On Rye, ASCAP), CLM, H100 8  
**MINE ALL MINE** (Without Anna, ASCAP/Lone Tallisman, ASCAP) CS 55  
**MINIVAN** (Afterburner, BMI/Seedhouse, BMI) CS 42  
**MITAD Y MITAD** (Ser-Ca, BMI) LT 37  
**MODERN DAY BONNIE AND CLYDE** (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL, CS 8; H100 61  
**MORE THAN A WOMAN** (Virginia Beach, ASCAP/WB, ASCAP/Herbilitious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 29; RBH 32  
**MOST HIGH** (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 72  
**MOVE B\*\*\*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 60  
**MUJER CON PANTALONES** (Estefan, ASCAP/F.I.P.P., BMI) LT 25  
**MY HEART IS LOST TO YOU** (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 17; H100 75

## -N-

**MY LIST** (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 5; H100 38  
**MY NECK, MY BACK** (Ty-Joyce, BMI/R & Bling, ASCAP/Merriwar, BMI) H100 83; RBH 59  
**NECESIDAD** (World Deep, BMI/Sony/ATV Latin, BMI) LT 8  
**NEVER** (Powerhouse, BMI) H100 92; RBH 96  
**NEVER AGAIN** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 81  
**A NEW DAY HAS COME** (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deaton, ASCAP), HL, H100 33  
**NO HALF STEPPIN'** (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 78  
**NO SE VIVIR** (Edimusa, ASCAP) LT 42  
**NOT A DAY GOES BY** (American Broadcasting, ASCAP) CS 10; H100 63  
**NOTHIN'** (Off Da Yelzbulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 81; RBH 28  
**NOTHING IN THIS WORLD** (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 34  
**NUESTRO AMOR** (Edimusa, ASCAP) LT 41

## -O-

**OH BOY** (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 22; RBH 6  
**OL' RED** (Key-Mark, BMI/Bull's Creek, BMI) CS 30  
**THE ONE** (Lucky Girl, ASCAP/Migraine, ASCAP) CS 12; H100 65  
**ONE MIC** (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/III Will, ASCAP), HL/WBM, H100 43; RBH 14  
**OOH, AHH** (Scorp, ASCAP) RBH 79  
**OOPS (OH MY)** (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 28; RBH 17  
**OVERPROTECTED** (Zomba, ASCAP), WBM, H100 99

## -P-

**PARA ESTAR A MANO** (Safari) LT 46  
**PASS THE COURVOISIER PART II** (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 15; RBH 7  
**EL PODER DE TUS MANOS** (Ser-Ca, BMI) LT 7  
**POR ESE HOMBRE** (EMI Blackwood, BMI) LT 13  
**PURPLE STUFF** (Ottanowear, BMI/Carnival Beats, BMI) RBH 85  
**PUT IT ON PAPER** (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herbs, BMI) RBH 49

## -Q-

**QUE LE RITMO NO PARE** (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 20  
**QUE LEVANTE LA MANO** (Fononmusic, SESAC) LT 49  
**...QUE TE QUIERO** (Fononmusic, ASCAP) LT 44  
**QUIESERA PODER OLVIDARME DE TI** (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 18  
**QUITAME ESE HOMBRE** (Piloto, ASCAP/Adam Rhodes, ASCAP) H100 74; LT 1

## -R-

**RAINY DAYZ** (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 12; RBH 9  
**REAL BAD MOOD** (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 48  
**ROC THE MIC** (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 84; RBH 41

## -S-

**SATURDAY (OOOH! OOOH!)** (Ludacris, ASCAP/EMI April, ASCAP/Organized Noise, BMI), HL, H100 40; RBH 26  
**SAV I YI YI** (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 56; RBH 22  
**SHE WAS** (Murrh, BMI/Melanie Howard, ASCAP), WBM, CS 27  
**SING ALONG** (Mike Curb, BMI/Hewitt, ASCAP/Negri Toro, ASCAP/Wixen, ASCAP) CS 56  
**SI TU NO VUELVES** (Musart, ASCAP) LT 29  
**SI TU TE VAS** (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Ye, ASCAP) LT 17  
**SLOW DANCE** (Darryl Payne, BMI/Calla, BMI) RBH 97  
**SOAK UP THE SUN** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 34  
**SOMEBODY'S GIRL** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 55  
**SOME DAYS YOU GOTTA DANCE** (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, H100 95  
**SOMEONE TO LOVE YOU** (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 60; RBH 21  
**SOMOS MAS AMERICANOS** (TN Ediciones, BMI) LT 39  
**SONG CRY** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 45  
**SQUEEZE ME IN** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 46  
**STILL FLY** (Money Mack, BMI) H100 49; RBH 15  
**STILL NOT OVER YOU** (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 84  
**STYLIN'** (Not Listed) RBH 100  
**SUERTE** (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 6  
**SUFRIENDO A SOLAS** (PHAM, BMI/Peer Int'l, BMI) LT 31

## -T-

**TAKE A MESSAGE** (Mortay, SOCAN) H100 89; RBH 47  
**TAKE YA HOME** (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 93; RBH 54  
**TAKE YOU HOME WITH ME A.K.A. BODY** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 75  
**TARANTULA** (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 89  
**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/WBM, RBH 80  
**TELLURIDE** (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 59  
**TEN ROUNDS WITH JOSE CUERVO** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 29  
**TE QUIERO IGUAL QUE AYER** (Universal Musica, ASCAP) LT 28  
**TE QUIERO MAS QUE AYER** (Universal Prodemus) LT 40

**THAT'S JUST JESSIE** (March Family, BMI/Maleah, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP/Zomba, ASCAP), HL/WBM, H100 90  
**THAT'S WHEN I LOVE YOU** (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 11; H100 54  
**THIS WOMAN'S WORK** (Screen Gems-EMI, BMI), HL, H100 80; RBH 29  
**A THOUSAND MILES** (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 5  
**THREE DAYS** (Greenhouse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 53  
**TODOS TENEMOS UN AMOR** (WB, ASCAP) LT 45  
**TOLD Y'ALL** (First 'N Gold, BMI/Po Folk, BMI/Warner-Tamerlane, BMI), WBM, RBH 93  
**TONIGHT I WANNA BE YOUR MAN** (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 22  
**TOO BAD** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 45  
**TOXICITY** (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 71  
**TRADE IT ALL** (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brassco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 95  
**TROUBLE** (Not Listed) RBH 58  
**TU Y YO** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

## -U-

**U DON'T HAVE TO CALL** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 4; RBH 3  
**UH HUH** (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 41  
**UNBROKEN** (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), WBM, CS 60  
**UNDERNEATH YOUR CLOTHES** (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 14  
**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 57  
**USTED SE ME LLEVO LA VIDA** (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

## -V-

**VIDEO** (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP/WB, ASCAP), HL/WBM, H100 66

## -W-

**WALKING AWAY** (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 62  
**WASTING MY TIME** (EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 17  
**WELCOME TO ATLANTA** (EMI April, ASCAP/Ludacris, ASCAP/Jobete, ASCAP/Shaniah Cymone, ASCAP), HL/WBM, RBH 36  
**WELCOME TO NEW YORK CITY** (Killa Cam, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP), HL, RBH 63  
**WHAT ABOUT US?** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Tarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI



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# Classic Metal

Continued from page 1

in chief at the annual White House Correspondents Assn. dinner (see story, page 80), Snider is the official voice-over man for MSNBC, Alice Cooper is doing commercials for such companies as Marriott and Callaway Golf, and everything from Matchbox cars to caskets come emblazoned with the Kiss logo.

"It's crazy," ex-Metallica bassist Jason Newsted says. "They used to run from them, now they watch 'em on TV. They've come full-circle."

It's enough to make longtime metal-heads stop to collect themselves. Was it really *that* long ago that Osbourne and company were being vilified or subpoenaed instead of celebrated?

Well, yeah. Roughly three decades have passed since the first time one of these guys sent priests and parents into a tizzy. But don't feel bad if you've been caught off-guard—you're not the only one. "We used to laugh 15 years ago, saying, 'What would I ever be able to sell? Who is the first guy that's gonna call me and say, 'We just gotta have Alice sell this for us'?' I couldn't figure out *anything*," Cooper says. "We thought maybe cemetery plots or one of those things."

While it may have taken a while for things to change, *boy*, have they. Like many of his contemporaries, Osbourne has gone from being perceived as psycho and scary to cuddly and cute.

In 1985, years after gaining infamy for biting off the heads of a dove and a bat in separate incidents, Osbourne was slapped with the first of two nearly identical—and eventually dismissed—lawsuits blaming his song "Suicide Solution" for encouraging the suicides of several young fans. Now MTV's reality show about his family, *The Osbournes*, is considered a harmless, modern-day version of *The Addams Family*.

Also in '85, "Trashed," a song by Black Sabbath—Osbourne's ex-band—and Twisted Sister's "We're Not Gonna Take It" were among 15 cuts Tipper Gore's Parents Music Resource Center (PMRC) dubbed "filthy."

Now, Snider, in addition to his MSNBC spots, is a daytime morning-show host on Hartford, Conn., modern-rock station WMRQ and a fledgling actor who recently played himself in *Warning: Parental Advisory*, VH1's movie about the origins and heyday of the PMRC. "We're Not Gonna Take It," meanwhile, has become a staple of U.S. sporting events.

Kiss' Gene Simmons has gone from being labeled a Satanist—in the '70s, the religious Right accused the name 'Kiss' of being an acronym for Knights in Satan's Service—to the creative force behind the Kiss merchandise empire. He's OK'd the licensing of more than 2,000 Kiss products and on June 4 launches *Gene Simmons Tongue*, a men's magazine along the lines of *Maxim* that will cater to an 18-34 demo while having, as Simmons notes, "nothing to do with Kiss."

Cooper—a forerunner of most of these guys in the shock-rock business—has, in addition to his spots for Marriott and Callaway, appeared in

commercials for CompUSA, antacid product Rennie, and others. Recently, he launched Alice Cooper's town, a chain of rock- and sports-themed restaurants, with outlets so far in Phoenix and Cleveland.

On top of all this, McFarlane Toys has immortalized all these guys, save Snider, with their own action figure (see story, next page).

But what is the single greatest example of how these folks have gone from heathen to hero in the eyes of the U.S. mainstream? Perhaps that, at his concerts and through the mail, Cooper sells his own cuddly teddy bear.

"I think there's a certain amount of comedy and bizarreness to all this," he says. "Every one of us at our peak was the scourge of rock'n'roll. We were the ones that everybody was talking about when they said, 'How could it come to this?' [He laughs] Now, it's, 'Hey, these are our guys.'"

## THE CYCLE CONTINUES

It's not too tough to figure out why



TWISTED SISTER (WITH SNIDER AT CENTER) IN 1985

the reputations of these metal giants have, like Elvis' hips, gone from shocking to passé.

"It's a 20-year cycle, and the cycle has come around," Snider says, noting that it makes perfect sense that not only are he and his brethren no longer shocking but that they've also become pure nostalgia for some. "When I was in high school in the '70s, it was all about the '50s—*Happy Days*, Sha Na Na, and all the doo-wop bands. In the '80s, people were into the '60s; in the '90s, people were into the '70s." Now they seem to have what he calls a "warm and fuzzy spot" for the likes of himself and Osbourne.

Syracuse University professor of pop culture Robert Thompson says the length of that cycle seems to have shrunk by about four years. Simultaneously, children of the '60s and '70s have begun to revisit their youth via Cooper commercials and Kiss concerts, while Generation Xers—who also grew up with Ozzy, Cooper, and Kiss—have also begun to create opportunities for these guys as they move into their late 20s and early 30s.

"All those people who used to go around with those black Iron Maiden

T-shirts, they all got jobs, they all began to grow up, they all became accountants and lawyers, and all the rest of it," Thompson says. "In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like *The Brady Bunch* was 10 years ago."

In addition to accountants and lawyers, many of these metal fans have no doubt also become members of the media, Newsted notes.

The fact that these folks have taken their love for metal with them through career and life changes is an example of how unique the metal fan's connection to the music is, notes ex-Judas Priest frontman Rob Halford: "There's a pure love for the music, a simple umbilical connection. I've always felt that either you love it or hate it. If you love it, it's there for life."

Though Simmons notes that we are not in a completely different world from that of the mid-'80s—a group of local religious activists tried

is varying greatly.

It was certainly a nostalgic ad exec who proposed the use of Cooper—a huge golf fan—in the singer's first spot for Callaway. At the time, founder and then-chief exec Ely Callaway did not even know who Alice Cooper was, but he "knew a good hook when he saw one," company spokesman Larry Dorman says.

The Callaway spots, Dorman explains, are proof that some of the people who grew up listening to Cooper are now deciding how large corporations spend their advertising budgets: "Listen to all the songs that you hear on TV: Many of them are from the late '60s/early '70s—that's the music they identify with."

In one of the 11 commercials Cooper has done for Callaway, the singer, promoting a new golf club, says the iron is the "best thing in heavy metal since, well, since me." In his Marriott ad, a leather-clad Cooper, wearing his signature black eye make-up, confronts a man mowing his lawn in sub-

said, "That's the guy; that's the voice," Nicholas recalls. "He was speaking to me, he had an attitude and a point of view, and you could hear it in his voice." Nicholas says he did not have any reservations in hiring Snider, especially after learning he was a "clean rocker, who was married and never did drugs or alcohol."

Also, he says Snider seemed to fit the channel's demo: "Out of the three news channels, we're probably the younger channel. Our average age is about 10 years younger than both CNN and Fox. So it made sense for us to do something that felt younger."

Osbourne's controversy-filled past also played a minor role in MTV's creation of *The Osbournes*. Rod Aissa, the channel's VP of talent development, says the show was intended to be more about "this really cool, original family; the fact that Ozzy was a metal/rock icon was total icing on the cake."

Speaking from experience, McFarlane Toys CEO Todd McFarlane says one reason Simmons has been so successful in stamping the Kiss logo on thousands of products is that scores of execs in their 20s and 30s are eager to work with the artist: "To some extent, he actually undresses people, financially. They walk in and they're like, 'Gene, my hero.' And before you know it, you've been swooned. He's walking out with a barrelful of your money, and you feel good about it," McFarlane says with a laugh.

Although he had already established himself in the radio field with a weekly metal show, Snider says his reputation proved to be a disadvantage when he was offered the job at the Clear Channel-owned WMRQ in '99. "It was a hard sell for the people who wanted me to convince the powers-that-be at Clear Channel that they should hire Dee Snider. I was an '80s has-been and in my 40s, and [WMRQ] was an alternative rock station [at the time]."

## A 'POISON CHALICE' SELLOUT?

With new opportunities comes the potential for disaster, says Bruce Dickinson of Iron Maiden, which recently approved a pair of McFarlane re-creations of the band's ghoulish mascot, Eddie.

The singer says the move could prove a slippery slope: "To me, it's a bit of a poison chalice. The reason that we are held in such regard by kids is because we have never compromised or sold out. We've been very cautious in taking it one little step at a time, because we don't want to turn into [a] huge Gene Simmons marketing machine... that would kill us so dead."

In response to such comments, Simmons replies: "Look, I'm a lucky bastard because I get to get up in the morning—if I wanna. If I don't want to, then I don't. And whatever I do, I get paid *well* for it—and I have access to your sister and your mommy, too. And so if that's called artist or entertainer, or if that's called whore, it doesn't really matter. The real blessing is that I don't have to get up and work for a living."

Seeing his stage persona as a character that he plays like an actor performs a role, Cooper does not pay any mind to those who might label him a sellout. "I'm not trying to protect Alice. I think he belongs to America," he

(Continued on next page)

barring Kiss' most recent performance in Tupelo, Miss.—he says, "Maybe, at the end of the day, people in America are finally realizing, 'Ya know, those rock stars, they're wacko, but they sure are loveable.'"

## NOSTALGIA TRIP TO BURDEN

The influence these icons' back-grounds are having on their careers

*'In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like 'The Brady Bunch' was 10 years ago.'*

—ROBERT THOMPSON  
PROFESSOR OF POP CULTURE, SYRACUSE UNIV.

says, noting that he's supported only products that he actually uses and that "there is a certain amount of image to Alice Cooper that I do protect."

Says Osbourne, "Everyone needs a job of some sort. So if you're not selling records, what's the next best thing to do—either make commercials or go on the radio. If people weren't buying my tickets or my records, I'd think of something else to do. I wouldn't just sit on my butt and think, 'Oh, remember when I was a hit in the 1980s.'"

"You gotta hand it to these guys," he continues. "They're not growing older and saying, 'I'm dead. I wanna kill myself.' They're off their butts and working."

#### THE IMPACT

Osbourne has obviously reaped the most rewards from this change in thinking. Attracting a consistent audience of 6 million viewers, *The Osbournes* has become the most popular show in MTV's 21-year history. The network is reportedly planning to pay the family several million dollars for more episodes, while the Osbournes recently signed a \$3 million book deal.

Since the show's debut in March, nearly all of Osbourne's 13 records—especially his best-of, *The Ozzman Cometh*, and his current set, *Down to Earth*—have seen dramatic leaps in sales, spurred somewhat by heaps of press. "All of his releases are double-digit percentage increases and as high as 100%," Epic VP of sales Bill Frohlich says. In the weeks following the March 6 premiere of *The Osbournes*, *The Ozzman Cometh* rocketed up *Billboard's* Pop Catalog chart. In the March 30 issue, the title was at No. 50 (selling about 4,500 units); in the May 11 issue, it was at No. 5. (having sold 8,500 units that week), according to Nielsen SoundScan. It is now selling about 9,500 per week.

Meanwhile, advance ticket sales for his annual Ozzfest tour are stronger than usual, says Clear Channel's Jane Holman, who oversees the festival.

The impact on the others is more difficult to quantify. As a result of their higher visibility, they have no doubt seen sales increases—but none nearly in step with Osbourne. Cooper says he's certainly acquired more fans, in addition to commercial opportunities.

With nostalgia seemingly bolstering his radio career, Snider hopes Hollywood will take notice: "I have the gods of nostalgia smiling down upon me. So any juice I get from my '80s history, God bless it. I'll take all the help I can get."

Thompson says it's only a matter of time before the nostalgia cycle reaches the likes of Marilyn Manson: "I don't think we're going to see Marilyn Manson doing a Holiday Inn commercial in the near future, but we will see it eventually."

It's a prediction that Snider says he's already passed along to the shock rocker: "I remember saying to him a couple years ago, 'Dude, trust me, 20 years from now, everybody's gonna be going, 'Oh, 'Beautiful People,' that was so fun. Marilyn Manson, that was so fun.'" "I said, 'You're bad-ass now, but your songs are gonna be fodder for the next football game.'" ■

# Music And McFarlane: A Lucrative Marriage

## 'Spawn' Creator's 'Plastic Statues' Of Rock Icons Are An Innovative Brand Of Memorabilia

BY WES ORSHOSKI

NEW YORK—Toy maker. Entrepreneur. CEO. Sports nut. Celebrity.

While, to most of the world, Todd McFarlane is all these things, he's someone a little different to some of the biggest names in heavy metal. With his line of realistic rock-star action figures, McFarlane has become a kind of amalgam of Stephen King and Stan Lee for the likes of master shock-rocker Alice Cooper and ex-Metallica bassist Jason Newsted. To these guys, he's also a rock'n'roll genie, not necessarily granting wishes but nonetheless making dreams come true.

Cooper says that getting the detailed, sometimes gruesome and gory McFarlane treatment is like being showered with an honor that goes one step above and beyond all the standard industry awards and accolades: "Gold albums are great. Grammys are great; these are all wonderful things. But an action figure? Now you're talking."

Newsted says his McFarlane figure was a perfectly timed affirmation of his career: "I took off from Michigan when I was 18 to go be in a rock band; and on Halloween '81, I landed in Phoenix, in the back of a U-Haul truck. That was what I considered to be the first day of my quest. On Halloween of 2001, I got my action figure delivered to my house—20 years from the first day of my quest. It's like, 'Ya know, things could be a lot worse.'"

McFarlane began playing gift-giver to the metal gods in 1997, when his Tempe, Ariz.-based McFarlane Toys debuted its first line of Kiss figures. Previously, McFarlane Toys' product line consisted only of figures based on characters from McFarlane's comic book, *Spawn* (which some may know better from its TV and film adaptations).

At the time, McFarlane was looking for a way to break into making pop culture figures—namely re-creations of rock and movie icons and sports heroes. McFarlane says it seemed like a natural to approach Kiss—not only do the members of the band look like what he describes as "walking toys," but after re-forming its original lineup, the band was in the midst of what proved to be one of the highest-grossing tours of 1996. On top of all this, Kiss was a merchandising-friendly act (see story, page 1).

Selling for \$10-\$15 each, the four figures were a smash, with McFarlane's ghoulish recast of Gene Simmons especially popular. The Kiss figures proved to be McFarlane's bridge into pop culture and sports; since 1997, his company has produced everything from Freddy Krueger and *Austin Powers* figures to miniature versions of Sammy Sosa and Kurt Warner. The figures of Simmons and company also led to 6- to 7-inch-tall, multi-jointed "plastic statues"—as he calls them—of the following metal icons and '60s-rock legends: Cooper, Metallica, Ozzy Osbourne, AC/DC guitarist Angus Young, Iron Maiden mascot Eddie, Rob Zombie, Jerry Garcia, Jim Morrison, Janis Joplin, and the Beatles. (He's also done several series of Kiss figures.)

#### BETWEEN ROCK AND A HARD SELL

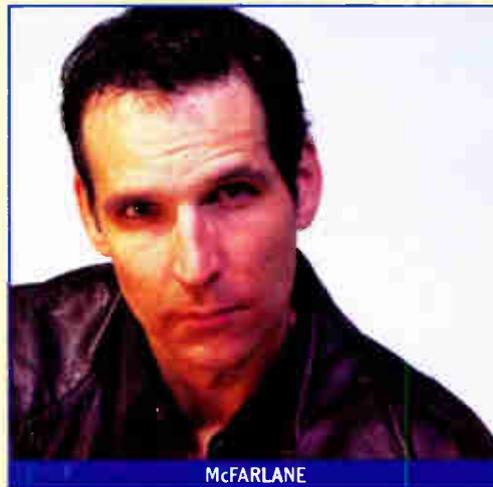
Getting to the point that he's at now—where managers and publicists approach him, instead of the other way around—wasn't as easy as it may sound. Although the company has sold more than 2 million Kiss figures, McFarlane says that when he first approached retailers, over and over he heard, "We don't sell toys." So, he reapproached. "We said, 'OK, lemme take that back. I'm here to sell you Kiss stuff. You sell Kiss stuff, don't you? Why don't you put this stuff next to all the other Kiss stuff? Just take two cases: If it doesn't sell, I will give you full money back, guaranteed—no risk.'" Retailers

responded almost immediately with positive results, and a foot in the door became a leg in the door when the company issued a series of Beatles figures based on the band's *Yellow Submarine* cartoon.

Having been fortunate enough to wedge non-music items in some record stores, McFarlane says the goal is to now get more and better shelf space.

#### 'RKO MONSTERS OF OUR TIME'

In final negotiations to make a figure of late Queen frontman Freddie Mercury, McFarlane says picking a subject isn't as easy as it might seem. Visual impact and popularity are considered most when selecting a subject, he says, adding that Kiss, Zom-



McFARLANE



YOUNG ACTION FIGURE



COOPER ACTION FIGURE

#### BEATING THE STIGMA

McFarlane, 41, says that, when negotiating with an artist or his/her estate, his biggest obstacle is getting beyond people's perception of action figures as "those dumb little plastic things that don't ever look like the people they're supposed to." The word "toy," he says, has "a stigma attached to it, which is why I try to describe them as 'plastic statues,' which is closer to the truth for those who've never seen them." Sometimes, he says, getting over that stigma simply requires showing a potential client his previous work, at which point the perception goes from "Toys, they're juvenile" to "Wow, that's cool."

On his wish list are the Rolling Stones, John Lennon, and more versions of the Beatles. Yet the music license he wants the most is for a Jimi Hendrix figure: "He's one of those guys that would just look great, with the headband and the vest and the guitar and the backdrop." McFarlane sends staffers to meet with Hendrix's estate every three to six months. "I think I've worn out a welcome. Every year, I just keep hoping. They say that they don't do 3D."

In the case of living subjects, the actual process of making a figure can involve a roscoping session, which Newsted found to be wonderfully strange: "They spin you around in your seat, as the camera goes all around you. And then they go, 'OK, show this metal face. OK, hold it for 20 seconds.' So you're just sittin' there with your rocker-guy face on in the middle of the room with all these people looking at you."

After an image is selected, McFarlane's Bloomingdale, N.J.-based sculpting team begins building the prototype, which is made into a final product in China.

Recently, McFarlane Toys issued and sold out of its first music boxed set, featuring the four members of Metallica (circa '88-'89), packaged with a miniature stage set that features working lights and a clip of the song "One." The lights and sound are activated by pressing a button on the side of the toy stage. (The figures are also available separately.)

Having experienced success with the \$50 item, McFarlane is further exploring boxed sets and band figures. Two Kiss boxes—one based on the band's *Alive* cover and another featuring second drummer Eric

Carr—are in the works. He'd also like to do boxes on the Stones and the Beatles, but he's also considering simply doing two or three members from different bands.

#### MEMORABILIA LIKE NONE OTHER

Both Cooper and Newsted say their figures have proved to be like no other form of memorabilia. When Cooper stops by his Alice Cooper's stown restaurant in Phoenix, he says people come out of the woodwork asking him to sign still-sealed figures: "I sign—and I'm not exaggerating—five to 10 a day. People carry them around! If I go to the restaurant, people think, 'Well, he might be in tonight. I'll bring my action figure.'"

Newsted says, "It's a bit surreal, ya know. It's hard to fathom it actually. But it's fun at the same time, because when there's music on, I always grab him off the counter and bang him around the room, and people are like, 'That's pretty weird, dude. You're playing with yourself. That's pretty weird.'" [Laughs].

The creation of his own action figure—which has also sold out of its stock—leaves Cooper with just one unfulfilled goal: "If I could only be a Pez dispenser, then I'd know that I've really arrived."

# Studios Expand DVD Marketing Concepts

Continued from page 1

As *Lord of the Rings* demonstrates, one way to tie video and theatrical product together is by moving away from the traditional trailers most viewers are used to seeing on VHS tapes and instead making the trailers special-content features themselves.

"Contrary to popular belief, not everyone in the world went to the theater to see *Lord of the Rings*," New Line's Shelby says. "[With *The Two Towers* preview segment on DVD], we hope to reach a whole new segment of the populace who might not have the propensity to go to the movies, thus compelling them to go to the theaters in December [when *Towers* is released]."

This preview also helps keep the franchise in people's minds throughout the year, notes Mike Mulvihill, VP of DVD content for New Line's home entertainment division. "One thing that is really important to us with this property is to keep it fresh through the course of its three-year release pattern. Home entertainment is playing a key role in that, carrying it from being an Oscar winner through to being an event title on DVD in August and a unique title again in November and then the *Towers* theatrical release in December." A separate, extended-edition DVD of *The Fellowship of the Ring* will be available Nov. 12; the final part of the trilogy will hit theaters in December 2003.

As with *Lord of the Rings*, Warner Home Video is offering a preview of the sequel *Harry Potter and the Chamber of Secrets* on its May 28 DVD release of *Harry Potter and the Sorcerer's Stone* that also includes comments from the film's producer, David Heyman, and its director, Chris Columbus. This is expected to keep interest in the franchise high, as well as potentially generate box-office dollars.

Warner VP of DVD marketing Michael Radloff says, "Here you had a 12-month window between the two movies. Really, the video release was viewed as a bridge to keep the *Potter* world alive during that time." The next *Potter* film comes out this Christmas season.

Such DVD previews are more consumer-friendly than VHS trailers. Studios can plug theatrical releases without being too intrusive, because DVD viewers can choose whether to watch trailer materials and can do so at any time. But trailers on VHS tapes follow a linear pattern: Viewers must watch or fast forward past them to get to the film, so a 10-minute preview can be considered too invasive.

Non-franchise trailers are also becoming more prevalent. Such studios as Lions Gate report that non-franchise film previews on its DVD product have generated interest in upcoming films from consumers and

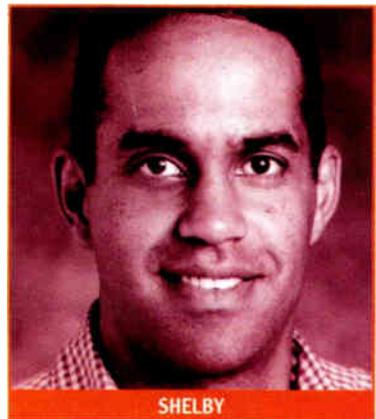
reviewers alike. The company featured a trailer of its teen-oriented theatrical film *The Rules of Attraction* (Sept. 27), starring James Van Der Beek and Jessica Biel, on its DVD release *O*, which appeals to a similar demographic. Lions Gate's Hunchar says he has "seen some instances online of reviewers that have reviewed our [home video] product and have also spoken very positively about the trailer. They've written that they are looking forward to this film coming out." Such bonus mentions create more impressions for the forthcoming release.

While VHS tapes have included (and continue to include) trailers similar to the featured film, Hunchar explains that it is the "perceived value" of a DVD that makes trailers on that product more effective. "If you put a disc out that has a couple of trailers plus commentaries, deleted scenes, and all that stuff, it seems like it's a bigger value to the consumer."

## DVD-ROM OPTIONS

In addition to the trailering and preview features, the product's online and ROM capabilities are increasingly tying in to forthcoming movies. A noteworthy recent example is the inclusion of a preview for the next *Star Wars* film, *Attack of the Clones*—which opened May 16—on Fox's DVD release of *Star Wars Episode 1: The Phantom Menace* (Oct. 16, 2001). The DVD was used as a key to unlock a Web site featuring the trailer material.

Universal Studios Home Video debuted its new DVD-ROM feature, Total Access, with the April 9 release of the *Spy Game Collector's Edition* DVD. By inserting the DVD into a computer's DVD-ROM drive, it can link to



SHELBY

an exclusive Web site for viewing special bonus materials and trailers of upcoming Universal theatrical titles.

Such features as Warner Bros.' online *Harry Potter* trading-card game (accessible only via the new DVD) have also been making their debuts. Radloff says, "The great thing about ROM is that content that's on a Web site can be changing, enhanced, and added to, whereas the material on the DVD, unless you come out with a special edition with more features, once you send it off to replication, [it is] done. ROM offers a lot more flexibility."

While both ROM and trailer features are largely under the purview of studio content teams, film directors are also recognizing their potential value. Jessie Nelson, director of *I Am Sam*—starring Academy Award-nominated actor Sean Penn—says, "I'm sure that [teasing future theatrical projects on DVD] is the next wave where DVD can



BELCHER

go. I'm sure I'll also begin to open my mind to things [such as DVD-ROM content] as they start unfolding." (*I Am Sam* comes to DVD June 18.)

## TIMING RELEASES

Home-video departments have increasingly been working to time their releases to best coincide with consumers' interest in a particular upcoming theatrical title. This can take the form of back-catalog releases or of reworkings of existing product into special-edition DVDs. For example, Warner Home Video is releasing the first five episodes of '70s TV cartoon *Scooby-Doo* on DVD June 4, and it is also premiering three long-form animated *Scooby* movies on DVD: *Scooby-Doo Goes Hollywood*, *Scooby-Doo and the Ghoul School*, and *Scooby-Doo's Creepiest Capers*. These titles, which feature an array of DVD-ROM and other special features, will fall into the marketplace just before the June 14 theatrical release of Warner Bros.' *Scooby-Doo* live-action movie.

"As soon as we know that a movie is green-lit or going into production, we work with the heads of [theatrical] marketing," Warner VP of family entertainment marketing Ewa Martynoff says. "We're going to offer free tickets to the movie inside specially marked packages. This is a direct, synergistic effort. It's also important to develop new [DVD] features, especially for kids. They are going to be into the new trends, and we want to make sure that we are on top of that."

Columbia TriStar Home Entertainment is taking advantage of new theatrical releases by marketing two reworked special-edition DVDs of *Men in Black* and *Stuart Little* on Tuesday (21) that contain all-new special features and trailers for their respective sequels. (*Men in Black II* is due July 3 in theaters; *Stuart Little 2*, July 19.) The new *Men in Black* DVD contains trailers for *Stuart Little 2* and *Spider-Man*. *Stuart Little* includes a free ticket to see the new movie.

## FILMMAKING SYNERGIES

The relationships that need to exist between home video and theatrical departments so trailer and DVD-ROM features can be created are now being generated far earlier in the filmmaking process. Twentieth Century Fox Home Entertainment senior VP of marketing Peter Staddon says, "The studios as a whole are definitely looking at home entertainment now and saying, 'Yes, this is an important part of the overall property.' What's happening is that people aren't thinking about the [theatrical film] and that the DVD will just come out later. It's becoming a part of

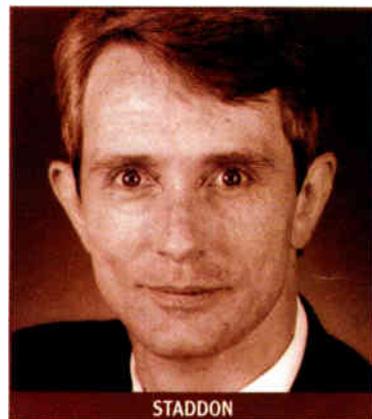
a seamless rollout of the property."

With DVD grosses often outpacing opening-weekend box offices—as Staddon notes, "On *X-Men*, the opening theatrical weekend was [approximately] \$57 million, and we did \$65 million in revenue on the first weekend the DVD came out"—missed synergistic opportunities can have a heavy impact.

"These opportunities are a much bigger deal than [they were] before," Artisan Home Entertainment senior VP of marketing Hosea Belcher agrees. "For instance, with *Jonah*, the VeggieTales movie that is coming up for us, we are partnered at the hip with [theatrical]—even though the video release isn't until 2003 and the theatrical release is this fall. We are working closely with them to take advantage of every synergistic opportunity in terms of promotional partners, in terms of what goes on the DVD, trying to secure partners for both the theatrical and DVD, how we're going to handle publicity, what we're going to dole out for theatrical and save for DVD. It's definitely a joint effort."

## DVD AND THE BOX OFFICE

The burgeoning opportunities linking DVD to upcoming theatrical releases begs the question, Do these features have any impact on DVD or box-office receipts? While hard numbers are difficult to come by, studio executives and retailers believe the answer is yes. Artisan's Belcher thinks that theatrical trailers can induce people to buy new DVDs. "You probably can't isolate it, but I know anecdotally and from some research that we have done that overall, these things play a part. My personal feeling is that it's not going to convert people who



STADDON

really hate the movie. But I do believe that there are a set of people out there that I call 'on the fence.' They may say, 'I was thinking of buying this movie, but wow, if I can get a glimpse of the next one, then OK, I'll buy it.' Can I quantify it? No. But I do intuitively in my gut believe it."

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain, believes that including theatrical previews can directly influence sales of a particular DVD. "For the sequel efforts and big-budget pictures, these things are very effective. It is difficult to quantify, but I think it does drive people [into stores]."

Likewise, previews on DVD may also influence the theatrical box office. New Line's Shelby explains, "The inclusion of such a feature increases awareness and interest in a theatrical release. You would hope that interest would translate into box-office dollars."

## DVD CONCERNS

While most home-video companies concur that synergies with theatrical films (either through the timing of product releases or through the inclusion of material on DVDs) will continue to expand, some are concerned that DVD quality could suffer as a result.

MGM Home Entertainment senior VP of marketing Alex Carlross fears that cross-promotional materials could ultimately ruin a film's quality. "Any space you devote to all of these special features is digital space that is not dedicated to the quality of the transfer," he says. "Our approach is to give [consumers] what they are looking for, which is the best possible picture and best possible sound first and foremost. Then, give them deleted scenes and alternative endings. And once you've dealt with that, if there's still room, then you start dealing with additional space you can use to cross-promote."

Directors, too, can object to including these features. David Naylor, a DVD producer who has worked on a variety of discs (including *Die Hard II* and *Die Hard III*, *On the Waterfront*, and *Dr. Strangelove*, as well as season sets for *Buffy the Vampire Slayer*, *The Simpsons*, and *The X-Files*) says that "some directors are very particular about what goes on their DVD. It's the responsibility of the studio to be somewhat deferential to a director of a film. It makes total marketing sense to [include previews], but you don't want to incur the wrath of the director by doing it."

Additional features like DVD-ROM may also not appeal to the common denominator. "I think a lot of people want to experience the DVD in one box," Fox's Staddon says. "It's going to be an exceptional circumstance that will make them get up, walk over to the computer, load up the disc, and then watch it. Personally, I don't think we've found how to make DVD-ROM content work as effectively as it can. With the example of *Star Wars*, you're dealing with a very loyal and very fanatical fan base that would crawl across broken glass to see a new trailer."

Many note that the DVD-ROM solution will be when DVD set-top boxes have Internet connections themselves. "That's when you're going to see that kind of entertainment explode," Buena Vista VP of brand marketing Gordon Ho predicts. "We're going to provide those vehicles. But capability is one thing, and what consumers are actually desiring is another. For now, I think there's a chicken and egg thing going on. It's really going to be incumbent on the consumers seeing if there is sufficient value for them to go beyond what they're used to doing."

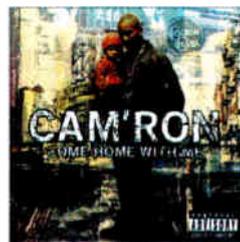
Despite their qualms, studio executives conclude that while obviously benefiting their respective companies, these promotional features and the growing relationship among divisions are also satisfying consumers who are interested in entertainment titles. "I think the consumer is getting better product and better value as a result," Staddon says. "If we were just milking the consumer and not paying attention to what we're putting out and not delivering value, then it would be a very short-term strategy. I don't think that is actually happening."



THIS WEEK @



COMING THIS WEEK: Rapper Cam'ron has found a new home with Roc-A-Fella Records after releasing his first two sets via Epic. His full-length debut for the imprint, *Come Home With Me*, features the single "Oh Boy," which is No. 6 with a bullet on *Billboard's* Hot R&B/Hip-Hop Singles & Tracks chart this week. The review of the album will appear exclusively on *Billboard.com*.



Also this week, read the fourth and final installment in *Billboard.com's* series of excerpts from *Miles Beyond: The Electric Explorations of Miles Davis 1967-1991*, the new book by Paul Tinggen.

Plus, *Billboard.com* will feature exclusive reviews of Cleveland-based indie rock act Aloha's sophomore album, *Sugar* (Polyvinyl) and DJ Z-Trip's self-released mix CD with DJ P, *Uneasy Listening, Volume 1*.

News contact: Jonathan Cohen • jacohen@billboard.com

## Music & Media Creates New Management, Sales Structure

*Music & Media*, the pan-European newsweekly for radio and music TV programmers, is setting up a fully integrated London-based international sales operation.

As part of this restructuring, *Music & Media* publisher and international sales director Ron Betist, who was based in the Netherlands, has relinquished all his duties on the magazine.

Betist's duties as publisher will be taken over by *Music & Media* director of operations Kate Leech and editor-in-chief Emmanuel Legrand. Both are based in London and report to VNU Entertainment Media U.K. Ltd. managing director Jonathan Nowell.

"Ron has taken an invaluable part in the history and the success of *Music & Media* and we will miss his energy and his sense of humour," says Leech. "We wish him all the best in his new challenges." Betist comments: "*Music & Media* has been an integral part of my—and my family's—life, but all good things come to an end. It has been an incredible, fun ride for me and it has been a wonderful experience to work with such an innovative group of people over the years." He will remain a consultant to *Music & Media*.

Joining *Music & Media* as international sales director is Archie Carmichael. Based in London, he will be in charge of defining and implementing the magazine's advertising sales strategy. He will report to Leech.

Carmichael's 15-year career in the entertainment publishing industry includes stints at *Screen International*, *Variety*, and *Video Guide*. Until recently he was international account manager at United Business Media, working on such titles as *MBI*, *Fono*, and *Music Week*.



### personnel DIRECTIONS

Ray Waddell is named senior editor/touring for *Billboard* and continues to spearhead the magazine's coverage of this important segment of the industry. Waddell joined *Billboard* in 2000 after 13 years at sister publication *Amusement Business*. Most recently, he had been *Billboard's* senior editor/concerts.



WADDELL

Waddell's responsibilities include providing regular news and feature coverage of the touring industry for *Billboard* and the daily *Billboard Bulletin*, editing the touring section, and writing country album reviews. With this week's issue, he takes over authorship of the weekly Venue Views column. The column had been written by *Billboard* senior editor/venues Linda Deckard, who exited the company May 8 after 26 years with *Billboard* and *Amusement Business*.

Waddell remains based in Nashville, reporting to bureau chief Phyllis Stark.

### u p c o m i n g e v e n t s

**Billboard R&B/Hip-Hop Conference & Awards**

Eden Roc Resort • Miami Beach • Aug. 7-9

**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

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The Billboard  
**BackBeat**  
 EDITED BY CHUCK TAYLOR

## Toy Story: Katy Krassner



If you've seen Shaun Cassidy around, could you let Katy Krassner know? "I'm looking for him; I've already found Parker Stevenson," she says of the '70s *Hardy Boys* teen idols. "And I've got a place just for Shaun."

Mind you, it's only 12 inches tall. With nearly 100 plastic celebrity dolls that the Hollywood Records director of publicity has collected, her office has become a miniature—albeit overrun—shrine to musical, film, and TV kitsch. "It started with only singers, but then I got a look at the *Saved by the Bell* dolls and Joey Lawrence from *Blossom* and said, 'Forget it, I'm branching out,'" Krassner says. "I'm a real TV kid of the '70s and I've always liked toys, so this is just a natural for me."

Her first figure was Macauley Culkin. She explains, "I saw it in a bin for 50 cents at Rainbow Drug in New York. I thought, that's going to be worth a lot of money someday."

That was in 1997—pre-dating two life-altering phenomena for Krassner: millennium boy bands and the Internet. "Someone gave me the 'N Sync dolls as a joke for my birthday, and I stored them in my office. Everybody who saw them started giving me more dolls," she says. "Then I found Ebay, and it was all over. I went nuts."

Among the youth acts lining all four walls of Krassner's office are Take That, Menudo, the Monkees, S Club 7, 2Gether, Spice Girls, Five, and Westlife. Other favorites include Farrah Fawcett, Dolly Parton, Selena, Frank Sinatra, and the guys from *Spinal Tap*.

Krassner values her current col-

lection at about \$3,000—in fact, she recently insured her stash. The most valuable celebrity likeness is Andy Gibb, at around \$100, followed by, uh, Jimmy Osmond, at \$85. "They have to be in the box, in mint shape," she stresses.

Among the best-crafted in her collection is Rosie O'Donnell: "It's frightening, it's like she's standing there looking down on me." Michael Jackson is also on the money. "He looks white; Cher is darker than Michael is," Krassner says. "He's prettier, too."

Some of the dolls even feature special talents. Ozzy Osbourne, for example, plays "Crazy Train" when you poke him in the stomach. Jackson, ironically, sings "Black or White," while M.C. Hammer (complete with polyester bloom britches) and each of the New Kids on the Block comes with a musical cassette.

And the worst likenesses? "Well, my *Mad Max* Mel Gibson has brown eyes," Krassner says. "Those schmucks made Mel without his blue peepers—give me a break." Also, both the pint-size and larger versions of Aaron Carter are pretty lame, she says. "They used the same mold for both—one is just bigger, and neither one looks a thing like the kid."

Krassner is personally campaigning for dolls for Duran Duran, whom she has represented for many years. "I've talked to some manufacturers. How can they have dolls for Dream, LFO, and A\*Teens but no Duran Duran? I've got to do something about that."

CHUCK TAYLOR

PHOTOS: WIREIMAGE



## A Washington Merry-Go-Round

Every month, recording artists come to Washington, D.C., not to play a date but to meet with members of Congress and policy makers on issues that they care about. Some also fly in to accept or bestow a Washington-related award. Here's who has recently been in the nation's capital:

MTV star **Ozzy Osbourne** and his wife **Sharon May** 4 for the White House Correspondents Association dinner (they are pictured above at the Bloomberg after-party at the Trade Ministry of the Russian Federation).

**Vince Gill**, who received a NARAS Heroes Award on April 23 for his charitable works. At the affair, co-hosted by BMI, Gill, who was accompanied by wife **Amy Grant** (pictured at right), later teamed up with the **Seldom Scene** for several bluegrass standards.

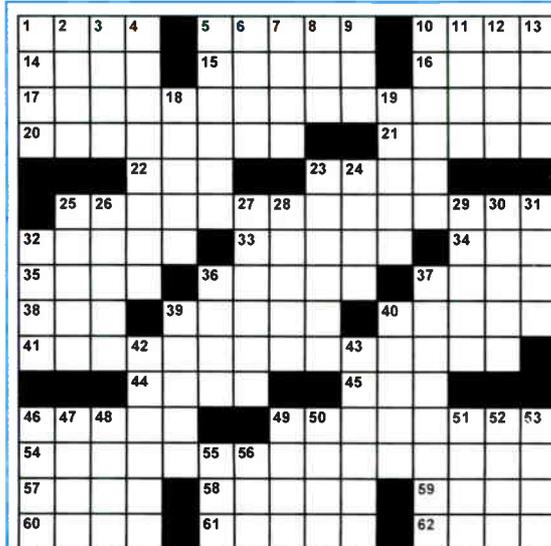
**Little Richard** (pictured below), who performed April 18



at a ceremony presented by the Best Friends Foundation, a group that counsels teen abstinence.

**Sting**, who sang April 14 at the Arab American Institute Kahlil Gibran Spirit of Humanity Awards, where Queen Noor of Jordan was honored.

**Arturo Sandoval**, who played piano (instead of trumpet) April 22 at the launching ceremony of the ASCAP Foundation's new Young Jazz Composer Awards.



### 'THE LIFE OF BRIAN' by Matt Gaffney

- |   |  |  |
|---|--|--|
| <b>Across</b>   | Really Loved a Woman?"                   | 23 Elton's lyricist  |
| 1 Early rockers Johnny ___ & the Pirates                        | 44 Moon ___ Zappa                        | 24 Church part   |
| 5 Run a credit card through                                     | 45 Mo. in a Counting Crows album title   | 25 Album that featured "Dr. Heckyll and Mr. Jive" and "It's a Mistake" |
| 10 Not just a couple  | 46 Jim Croce's "I Got ___"               | 26 Duran Duran's "___ of the Snake"                                    |
| 14 Nasal nastiness  | 49 Hidden away                           | 27 It may be criminal  |
| 15 Offer to buy a drink for, maybe                              | 54 Bryan's partner on a 1996 Top 10 duet | 28 Vandalized a car  |
| 16 Not quite a Tony Award                                       | 57 Movie scorer Conti                    | 29 Hayes who hit No. 1 with "Theme from Shaft"                         |
| 17 No. 7 hit for Bryan Adams in 1993                            | 58 Vienna has a famous one               | 30 Austrian who did "Vienna Calling"                                   |
| 20 Led Zeppelin's "D' ___"                                      | 59 Ghetto Mafia's "___ Grind"            | 31 Fashionable magazine  |
| 21 "California, Here I Come" composer Joseph                    | 60 Ingredient in some lotions            | 32 Renaissance Fair drink  |
| 22 Microbrew, frequently  | 61 LP followers                          | 36 "If I Ever Fall in Love" R&B group                                  |
| 23 ___ B'rith   | 62 In everyone's business                | 37 Maynard of jazz fame  |
| 25 Bryan's second hit, No. 15 in 1983                           |  | 39 Piano ___   |
| 32 Suffix with "Beagle"   | <b>Down</b>                              | 40 St. ___ Girl beer   |
| 33 Brian Eno album "___ Net"                                    | 1 Kwik ___ (Kinko's rival)               | 42 Cartoon-puzzle in newspapers  |
| 34 Mineo who hit No. 9 with "Start Movin' (in My Direction)"    | 2 Just chilling out                      | 43 Some self-defenders   |
| 35 ___ B. & Rakim   | 3 Ending for evil                        | 46 "Mamma Mia!" is based on their tunes                                |
| 36 "Funny Girl" composer Jule                                   | 4 Like many of Bryan's tunes             | 47 Indigo Girls' "Hammer and ___"                                      |
| 37 Toad the Wet Sprocket's "___ Down"                           | 5 Bethlehem bread                        | 48 First name in folk  |
| 38 Fifth word of "American Pie"                                 | 6 Carly Simon to James Taylor, once      | 49 No. 16 hit for the Spice Girls                                      |
| 39 "Of ___ Sing"  | 7 "Like ___ not..."                      | 50 Port of Pennsylvania  |
| 40 Cat Stevens hit "___ Train"                                  | 8 For for Francisco                      | 51 "Hawaii Five-O" character   |
| 41 Johnny Depp movie featuring Bryan's No. 1 hit "Have You Ever | 9 Celine Dion's second lang.             | 52 Winds up  |
|   | 10 Very '60s event held by John & Yoko   | 53 June 6, 1944  |
|   | 11 Do what one's told                    | 55 Opening ___   |
|   | 12 "This ___"                            | 56 Novelty band ___ Na Na  |
|   | 13 Clairvoyant                           |  |
|   | 18 Hot musical genre (warmup band)       |  |
|   | 19 Etta James's "Do ___ Myself Clear?"   |  |

The solution to this week's puzzle can be found on page 52.

## RIM SHOTS

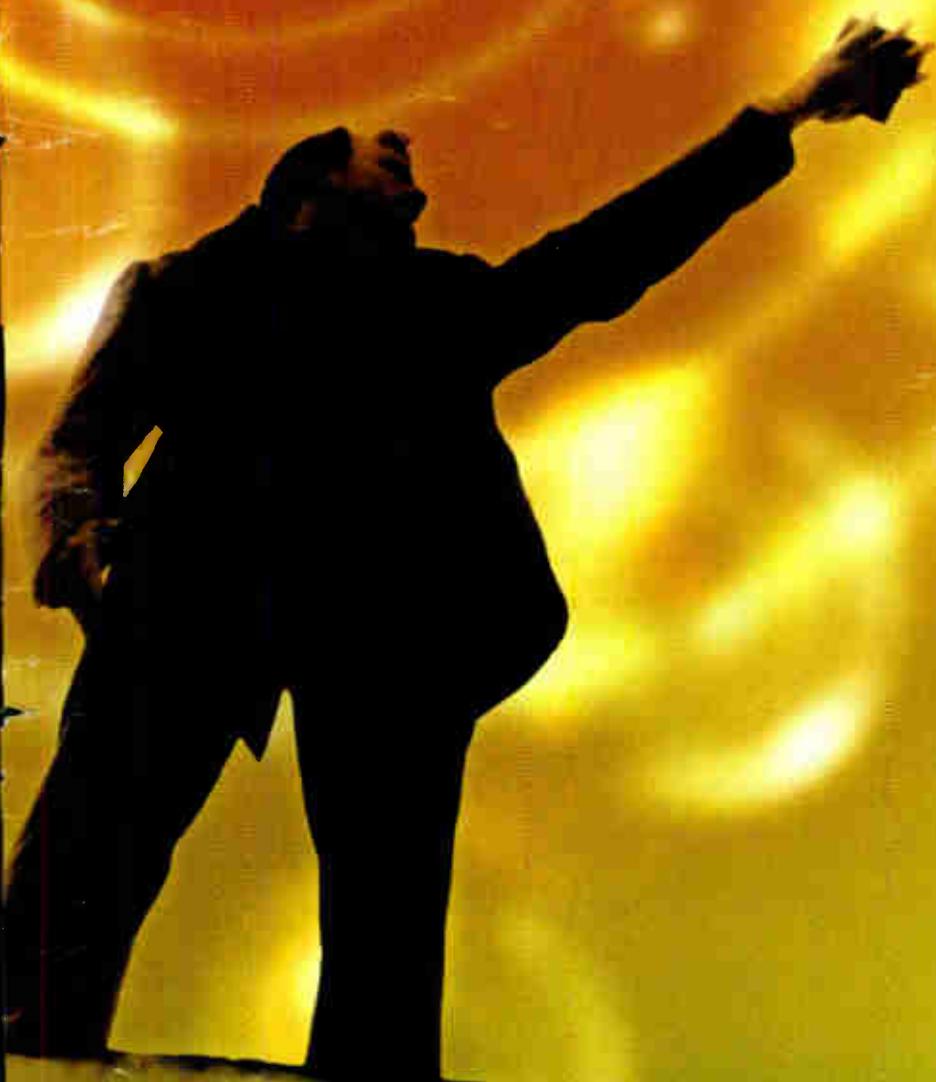
by Mark Parisi





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Everything Falls Apart / **Dog's Eye View** / COLUMBIA  
Who I Am / **Jessica Andrews** / DREAMWORKS  
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## 100,000 SPINS

www.Memory / **Alan Jackson** / ARISTA  
Can't Get You Out of My Head / **Kylie Minogue** / CAPITOL  
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Cruisin' / **Huey Lewis & Gwyneth Paltrow** / HOLLYWOOD  
Roll Out (My Business) / **Ludacris** / ISLAND/DEF JAM  
Where The Stars and Stripes and The Eagle Fly / **Aaron Tippin** / LYRIC ST.  
Change / **Deftones** / MAVERICK  
Laredo / **Chris Cagle** / VIRGIN

## 50,000 SPINS

That's When I Love You / **Phil Vasser** / ARISTA  
U Don't Have to Call / **Usher** / ARISTA  
Giving In / **Adema** / ARISTA  
What's Love / **Fat Joe Feat. Ashanti** / ATLANTIC  
Young / **Kenny Chesney** / BNA  
Defy You / **Offspring** / COLUMBIA  
When Love Starts Talkin' / **Wynonna** / CURB  
Young'n (Holla Back) / **Fabolous** / DESERT STORM/ELEKTRA  
The Middle / **Jimmy Eat World** / DREAMWORKS  
Oops, Oh My / **Tweet** / ELEKTRA  
For You / **Staind** / ELEKTRA  
The Trouble With The Truth / **Patty Loveless** / EPIC  
Island In the Sun / **Weezer** / GEFEN  
Sandstorm / **Darude** / GROOVILICIOUS  
Escape / Escapar / **Enrique Iglesias** / INTERSCOPE/UNIVERS  
Brotha / **Angie Stone** / J RECORDS  
Girlfriend / **n' Sync** / JIVE  
Bouncin' Back (Bumpin' Me Against The Wall) / **Mystikal** / JIVE  
I'm Movin' On / **Rascal Flatts** / LYRIC STREET  
All You Wanted / **Michelle Branch** / MAVERICK  
Nothing In This World / **Keke Wyatt Feat. Avant** / MCA  
Welcome to Atlanta / **Jermaine Dupris Feat. Ludacris** / SO SO DEF

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Wilco make the first great album of the year.

Rolling Stone

*Yankee Hotel Foxtrot* is the rare recording that moves the whole game forward, like Paul Simon's *Graceland* did, or Talking Heads' *Remain in Light*, or Beck's *Odelay*.

Philadelphia Inquirer

This is modern punk rock soul music, equally indebted to John Fahey and Neil Young as to Aphex Twin and The Clash. And yes, to The Beatles at all times. Truly, a remarkable record.

Mojo

Wilco has reached the threshold of that promised land – being regarded as a “great American band” in the tradition of R.E.M., the Band and others with the ambition to somehow plumb the national spirit.

Los Angeles Times

**Extraordinary.**

The New York Times

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