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Copyright Term Debate Rages

Supreme Court Case Could Have Major Impact On Music Industry

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court will hear a case this fall that will determine if Congress had the constitutional authority in 1998 to extend the term of federal copyright protection.

The review will mark the first time in history that the court has accepted a case that challenges the constitutionality of any aspect of the U.S. Copyright Act. In the music industry, an adverse ruling could have a major impact on the financial security of record companies, songwriters, music publishers, and recording artists.

While amicus (friend of the court) briefs have already been filed by those who agree with the challenger, briefs that support the constitutionality of the law are due Aug. 2. The Recording Industry Assn. of America, ASCAP, BMI, and the National Music Publishers' Assn. plan to file such briefs.

NEWS ANALYSIS

HAMILTON

The Recording Artists Coalition (RAC) also plans to join the industry groups, filing in support of the law's constitutionality—a particularly odd juncture, because the RAC supports reversion rights for authors as the result of the repeal of the industry's work-for-hire law, which took those rights away.

"I don't see why we should try to gain reversion and then chop 20 years out of the back end," says artist attorney and copyright lawyer Jay Rosenthal, who is writing an amicus brief for the RAC. The American Federation of Television & Radio Artists has not yet decided on filing a brief, but a spokesman says the union supports retention of the current law.

The 1998 Copyright Term Extension Act (CTEA) was passed Oct. 7 that year after being held up in committee for more than two years. It extended the term of protection for 20 more years from the previous term of the author's life plus 50 years. (The CTEA is also called the Sonny Bono Copyright Term Extension Act in honor of the late congressman and recording artist, who was the main sponsor of the bill.)

In addition to the new life-plus-70 term, the term for older works created and renewed before the 1976 Copyright Law revision that had been granted a 75-year term was extended to 95 years.

Music industry groups all support retention of the law.

Observers here say that an adverse ruling could also affect music industry international trade relations, since the European Union and copyright laws of many European countries now have copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, they argue, other countries could elect not to offer "home country" equal protection to U.S. recordings and musical compositions.

PRESTON

BMI president Frances Preston makes the case: "BMI strongly supports the Sonny Bono Copyright Term Extension Act because it offers our songwriters, composers, and copyright owners the same length and level of protection that is in force worldwide in every major market economy. To

(Continued on page 79)

'7-Year' Bill Moves Forward

BY MELINDA NEWMAN and BILL HOLLAND

California lawmakers decided June 18 to move out of a Senate Committee a bill designed to repeal the industry's carve-out to the state's statute limiting personal service contracts to seven years. Even though the bill escaped defeat, the measure, as passed, postpones a repeal vote for a month-and-a-half to enable negotiations to continue between artists' groups and labels in order to come to a compromise on the controversial issue.

Members of the California Senate Judiciary Committee passed a

(Continued on page 80)

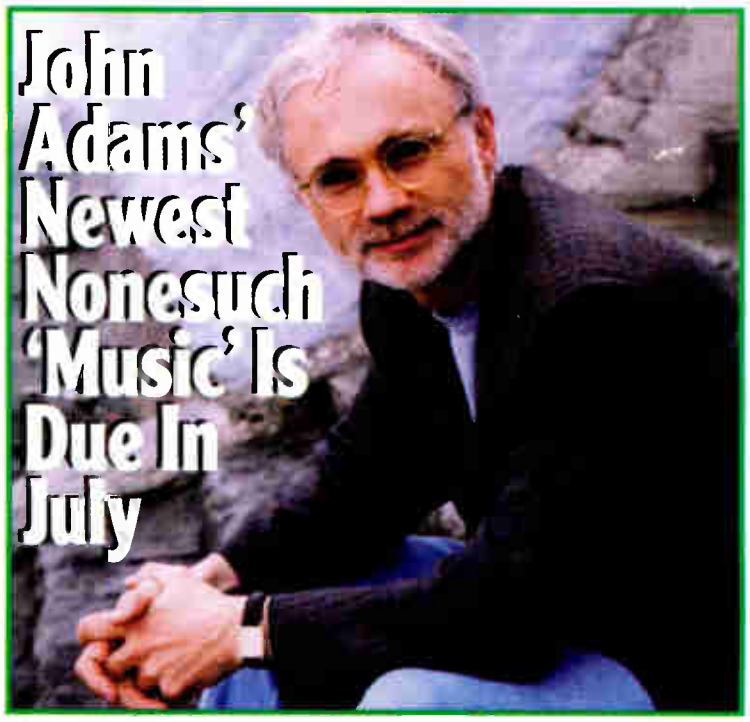

PHOTO: CHRISTINE ALICINO

BY STEVE SMITH

NEW YORK—When Nonesuch Records issued *The John Adams Earbox*, a handsomely packaged 10-CD retrospective containing much of the music that composer John Adams had written since the late '70s, some observers questioned the wisdom of the release. The set, which streeted in September 1999, marked Adams' 15th anniversary as an exclusive Nonesuch artist, but a handful of critics and peers

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R&S AWARD-WINNING DANCE SONGS

*"Are You Satisfied?" **
Writer: **Deborah Cooper**
Publisher: **Fresh Up Music**

*"Don't Tell Me" **
Writers: **Joseph Lee Henry, Madonna**
Publishers: **True North Music, Warner/Chappell Music, Inc., Webo Girl Publishing, Inc.**

*"Stand Still" **
Writers: **Aubrey Ayala, Dezrok**
Publishers: **Aubrey Girl Music, Jessica Michael Music, Inc., Tunnel Vision Productions, Warner/Chappell Music, Inc.**

"The Underground"
Writer: **Celeda**
Publishers: **Sharpe As A Tack*, Universal Music Publishing Group**

TOP RAP SONG

*"My Baby" **
Writers: **Berry Gordy, Jr., Alphonso Mizell, Freddie Perren**
Publisher: **EMI/Jobete Music Publishing**

R&S AWARD-WINNING RAP SONGS

"Baby If You're Ready"
Writers: **Priest Brooks, Chan Gaines, Kevin "Battlecat" Gilliam, Kola Marion, Kimberly Proby, LaToiya Williams**
Publishers: **Black Blessed Girl, Black Fountain Music, EMI Music Publishing, Famous Music Corp., High Priest Publishing, Nay D Publishing, Precious Little Lamb, Show You How Daddy Ball Music, So Kol Productions**

*"Bow Wow (That's My Name)" **
Writers: **Francois De Roubaix** (SACEM), **David Spradley**
Publishers: **Chrysalis Music, Siolo America Music, LLC, Southfield Music, Inc.**

*"Cross The Border" **
Writers: **Al-Baseer Holly, Chad Hugo, Joel Witherspoon**
Publishers: **Chase Chad Music, EMI Music Publishing, Fatima & Baron Outlet, Maine Money**

*"Dollaz, Drank & Dank" **
Writers: **Kevin "Battlecat" Gilliam, Mr. Short Khop**
Publishers: **Always Thinkin', Black Fountain Music, EMI Music Publishing, Show You How Daddy Ball Music**

*"It Wasn't Me" **
Writers: **Rickardo "RikRok" Ducent, Shaggy, Shaun Pizzonia**
Publishers: **Livingsting Music, Warner/Chappell Music, Inc.**

"Ms. Jackson"
Writers: **Andre "Dre" Benjamin, Antwan "Big Boi" Patton, David Sheats**
Publishers: **Chrysalis Music, Dungeon Ratz Music, EMI Music Publishing, Gnat Booty Music**

"My Projects"
Writers: **Coo Coo Cal, Henry Cook**
Publisher: **From The Pit Publishing**

*"Purple Hills" **
Writers: **Von Carlisle, Rufus Johnson, Ondre Moore, Denaun Porter**
Publishers: **Derty Werks, EMI Music Publishing, Idiotic Biz, Runyon Ave., Swifty McVay Publishing**

"Raise Up"
Writers: **Petey Pablo, Timbaland**
Publishers: **Kumbaya, Virginia Beach Music, Warner/Chappell Music, Inc., Zomba Enterprises, Inc.**

*"What Would You Do?" **
Writers: **Brian "Hitman" Bailey, Melvin "Mel Man" Bradford, Dr. Dre, Robert Pardlo, Ryan Toby**
Publishers: **Ain't Nothing But Funkin', Big Yacht Music, EMI Music Publishing, Hard Working Black Folks, Inc., Hotish Music, Loot on Loose Leaf, Pladis Music, Warner/Chappell Music, Inc.**

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Dr. Dre

PUBLISHER OF THE YEAR

EMI Music Publishing
EMI/Jobete Music Publishing

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Ashanti

D.J. Quik

TOP R&B/HIP-HOP SONG

"Love"
Writers: **Carvin Haggins, Andre Harris, Musiq**
Publishers: **Dirty Dre Music, EMI Music Publishing, Jat Cat Music Publishing, Inc., Nivrac Tyke Music, Soul Child Music, Touched by Jazz Music, Universal Music Publishing Group**

R&S AWARD-WINNING R&B/ HIP-HOP SONGS

"A Long Walk"
Writers: **Andre Harris, Jill Scott**
Publishers: **Blue's Baby Music, Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group**

*"Danger (Been So Long)" **
Writers: **Chad Hugo, Mystikal**
Publishers: **Chase Chad Music, EMI Music Publishing, The Braids Publishing, Zomba Enterprises Inc.**

"Differences"
Writers: **Ginuwine, Troy Oliver**
Publishers: **Hand In My Pocket Music, Milk Chocolate Factory, Music of Windswept, Sony/ATV Tunes LLC**

"Fallin'"
Writer: **Alicia Keys**
Publishers: **EMI Music Publishing, Lellow Productions, Inc.**

*"Family Affair" **
Writers: **Mary J. Blige, Melvin "Mel Man" Bradford, Dr. Dre, Michael Elizondo**
Publishers: **Ain't Nothing But Funkin', Blotter Music, Elvis Mambo Music, Mary J. Blige Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music, Inc.**

"Get Ur Freak On"
Writers: **Missy "Misdemeanor" Elliott, Timbaland**
Publishers: **Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.**

*"Heard It All Before" **
Writer: **Rayshawn "Madam Pinky" Sherrer**
Publisher: **Pinky's Playhouse**

*"I Just Wanna Love U (Give It 2 Me)" **
Writers: **Sean "P Diddy" Combs, Chad Hugo, Rick James, Mase, NOTORIOUS B.I.G.**
Publishers: **B.I.G. Poppa Music, Chase Chad Music, EMI/Jobete Music Publishing, EMI Music Publishing Justin Combs Publishing, Mason Betha Entertainment, Inc.**

*"I'm Real (Murder Remix)" **
Writers: **Rick James, Marcus "Seven" Vest**
Publishers: **EMI/Jobete Music Publishing, Famous Music Corp., Stone City Music**

*"It's Over Now" **
Writers: **Daron Jones, Michael M. Keith, Quinnes Parker, Marvin "Slim" Scandrick**
Publishers: **Da 12 Music, EMI Music Publishing, Justin Combs Publishing**

*"IZZO (H.O.V.A.)" **
Writers: **Berry Gordy, Jr., Alphonso Mizell, Freddie Perren, Deke Richards, Kanye West**
Publishers: **EMI/Jobete Music Publishing**

*"Just Friends (Sunny)" **
Writers: **Carvin Haggins, Musiq**
Publisher: **Warner/Chappell Music, Inc.**

"Just In Case"
Writers: **Edward Berkeley, Kier "Kay Gee" Gist, R. L. Huggar**
Publishers: **Divine Mill Music, EMI Music Publishing, Famous Music Corp., Fingaz Goal Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.**

"Let Me Blow Your Mind"
Writers: **Michael Elizondo, Dr. Dre, Eve, Scott Storch**
Publishers: **Ain't Nothing But Funkin', Blondie Rockwell, Blotter Music, Elvis Mambo Music, Music of Windswept, Scott Storch Music, TVT Music, Inc., Universal Music Publishing Group, Warner/Chappell Music, Inc.**

"Maybe I Deserve"
Writer: **Tank**
Publishers: **Black Fountain Music, EMI Music Publishing**

*"Missing You" **
Writers: **Joe, Joshua Paul Thompson**
Publishers: **563 Music Publishing, Tallest Tree Music, Zomba Enterprises Inc.**

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Writers: **Andre "Dre" Benjamin, Antwan "Big Boi" Patton, David Sheats**
Publishers: **Chrysalis Music, Dungeon Ratz Music, EMI Music Publishing, Gnat Booty Music**

"Music"
Writers: **Marvin Gaye, Erick Sermon**
Publishers: **EMI Music Publishing, Erick Sermon Enterprises, Inc., FCG Music, MG III Music, NMG Music, Zomba Enterprises Inc.**

"My First Love"
Writers: **Rene Moore, Angela Winbush**
Publishers: **Angel Notes Music, EMI Music Publishing, Suti Music, Inc.**

*"Peaches & Cream" **
Writers: **Jason "Pooh Bear" Boyd, Sean "P Diddy" Combs, Daron Jones, Michael M. Keith, Quinnes Parker, Marvin "Slim" Scandrick, Courtney Sills**
Publishers: **C Sills Publishing, Da 12 Music, EMI Music Publishing, Hitco South, Justin Combs Publishing**

*"Promise" **
Writers: **Brandon Casey, Brian Casey, Jermaine Dupri**
Publishers: **Air Control Music, Inc., EMI Music Publishing, So So Def Music, Them Damn Twins**

*"Put It On Me" **
Writer: **Tiheem Crocker, Paul "Tru Stylze" Walcott**
Publishers: **Blunts Guns and Funds, Famous Music Corp., Tru Stylze Music**

*"So Fresh, So Clean" **
Writers: **Andre "Dre" Benjamin, Antwan "Big Boi" Patton**
Publishers: **Chrysalis Music, Gnat Booty Music**

*"Southern Hospitality" **
Writer: **Ludacris**
Publishers: **EMI Music Publishing, Ludacris Music Publishing, Inc.**

"Stranger In My House"
Writers: **Anthony "Shep" Crawford, Shae Jones**
Publishers: **Almo Music Corp., Hudson Jordan Music, Shae Shae Music, Shep & Shep Publishing**

*"Stutter (Double Take Remix)" **
Writers: **Ernest Dixon, Mark Sebastian**
Publishers: **Platinum Firm Music, Zomba Enterprises Inc.**

*"Where The Party At?" **
Writers: **Brandon Casey, Brian Casey, Jermaine Dupri, Nelly**
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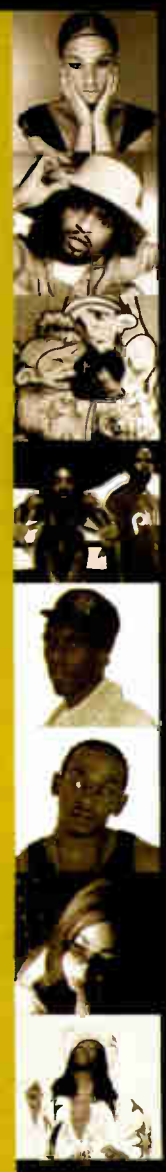

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Vivendi Governance Under Fire

BY BRIAN GARRITY

NEW YORK—Vivendi Universal's (VU) plan to pay down debt by dumping part of its holdings in French water utility Vivendi Environment (VE) may be winning favorable reviews in Wall Street circles as a step in the right direction toward fixing its financial woes, but the highly leveraged media giant is a long way from being out of the doghouse with investors.

While the sale strategy, announced June 17, is expected to reduce Vivendi's debt by more than $1 billion, its total deficit remains sizable. A recent disclosure of quarterly results under U.S. accounting standards—a first for the Paris-based conglomerate—puts the company's net debt in excess of $30 billion as of the end of March.

Meanwhile, a shareholder rights group is petitioning a French court to appoint an expert to audit the company's corporate governance practices—a gambit that, if successful, could further tie the hands of embattled chairman Jean-Marie Messier. A ruling on the matter from the Paris Commercial Court is expected as early as Friday (21).

The moves reflect the ongoing concern surrounding the finances and operations of the parent company of Universal Music Group.

The VE sale will comprise roughly 15% of the utility's outstanding shares—dropping VU's stake from 63% to slightly more than 40%. Perhaps more important, Vivendi will no longer count VE's financial results—and its $13 billion in debt—toward its own bottom line once the deal is done. But 40% of that $13 billion debt will still belong to Vivendi, even though it will not be accounted for on its balance sheet. The company is also carrying an additional $18 billion in media-related debt.

This remains a lingering source of consternation to some Vivendi investors. Vivendi American Depositary Shares are down 47% in 2002, in part because of debt concerns. A group led by shareholder activist Colette Neuville wants a French court to appoint an auditor to determine whether Messier and Vivendi management adequately warned the company's board of directors about the substantial debt loads it would be taking on as a result of its media acquisition strategy. Published reports have suggested the Neuville group may yet sue the company on behalf of shareholders.

With its practices under fire, Vivendi's

VIVENDI UNIVERSAL

newly formed corporate governance committee—a four-man group co-led by former Seagram vice chairman Edgar Bronfman Jr.—has retained Ira Millstein, a senior partner in the law firm of Weil, Gotshal & Manges, as an adviser on governance issues. Millstein, regarded as an expert in the area, was recently hired in a similar capacity by Walt Disney Co.

The emergence of Millstein, coupled with the specter of a court-appointed auditor, are the latest examples of internal discomfort with Messier's management of Vivendi. The corporate governance committee, the byproduct of a May 29 board meeting in which many were calling for Messier's job, was designed in part to reign in the chief executive. Major strategic and financial decisions by the company must reportedly first be approved by the committee.

De Luna Departing Sony Discos To Helm Indie Label Costarola

BY LEILA COBO

MIAMI—Three years after he was brought into Sony Discos' regional Mexican music department to help boost the label's share of that marketplace, Abel de Luna has left Sony to helm Costarola Music, a small indie label that specializes in regional Mexican music and whose artists include Adán Chalino Sánchez. De Luna leaves vacant the position of senior VP of regional Mexican music at Sony Discos. De Luna will depart Sony July 1; an announcement has not been made regarding a replacement.

DE LUNA

"I'm very satisfied with the work I did at Sony," De Luna says. "The truth is, I felt I did what I had to do, and I've worked more as an independent all my life."

During De Luna's tenure, Sony beefed up its regional Mexican roster by signing such artists as Lupillo Rivera. At the end of 2001, the label's share of the regional Mexican market was second only to Fonovisa.

Sony also acquired De Luna's Luna Records, which specializes in regional Mexican music, and has jurisdiction over its catalog and artists—although De Luna says he still has ownership of the Luna name.

Sony Discos will continue distributing Costarola, which De Luna is in the final stages of acquiring from owner Steven Eyre.

In a press release, Sony Discos chairman Oscar Llord said: "There is no doubt at Sony Music that our relationship with De Luna and his enterprises will produce many mutual benefits in the years ahead."

To date, De Luna has nearly a dozen acts signed to Costarola, including Sánchez, Joana Durán, and Ricardo Cerda (aka "El Gavilán").

"I'm going to be very aggressive," says De Luna, who will have his own marketing and promotional team. "I know the business, and I'll have time to go to the studio and produce. In two to three months, people will hear about us."

Dixie Chicks Find 'Home' On New Imprint

Launch Of Open Wide Records Is Key Term In Group's Deal With Sony After 10-Month Battle

BY PHYLLIS STARK

NASHVILLE—When Dixie Chicks release their new album, *Home*, later this summer, it will be on their own, newly created Sony Music Entertainment imprint label, Open Wide Records.

The new imprint is one of the key terms of the group's new deal with Sony, which—as first tipped exclusively in *Billboard Bulletin* last month—the Chicks have finally signed after 10 months of battling Sony in court (*Billboard Bulletin*, May 10).

"We have settled and resolved our differences with Sony and delivered the album, so it's signed, sealed, and delivered," says the group's manager, Simon Renshaw of Los Angeles-based the Firm.

SONY

While other terms of the new contract were not disclosed, reports elsewhere indicated that the agreement called for a $20 million signing advance and a 20% royalty rate for the group. Commenting on those reports, Renshaw scoffs, "It was a settlement, not a fire sale."

While Open Wide will be an imprint staffed by existing Sony employees, Renshaw says that "we do envision signing other acts" at some point.

The group's first new album in three years, *Home* is due Aug. 27 (*Billboard*, June 8). Sony's Nashville-based Monument Records and the New York division of Columbia Records will handle marketing and promotion for the album. Its first single, "Long Time Gone," is rocketing up the Hot Country Singles & Tracks chart, hitting No. 15 this issue after only four weeks on the chart.

Renshaw says the group will tour to support the album, but he would not reveal specific details. The Chicks' first and only headlining tour in 2000 generated more than $46 million, according to *Billboard's* Boxscore.

The group's legal battle with Sony began last summer, when the band attempted to terminate its contract while still owing five albums. Since that time, they have been in discussions with other labels.

On July 13, 2001, the Chicks' attorneys served Sony with a notice that their contract with the major's Monument label was terminated "by reason of Sony's material misconduct and material breaches." Sony responded with a lawsuit seeking to prevent the group from exiting, calling the Chicks' charges "trumped-up and baseless." Sony said in the suit that it stood to lose at least $100 million in revenue if the band did not fulfill its contract. The Chicks countersued, claiming fraud and breach of contract, and said that they had "no intention of 'bargaining' with Sony or otherwise continuing their recording careers with Sony."

In a prepared statement issued June 17, Chicks members Natalie Maines, Martie Maguire, and Emily Robison said, "Our reconciliation with Sony Music couldn't have come at a better time."

The group's debut album for Sony, 1998's *Wide Open Spaces*, is certified 11-times platinum by the Recording Industry Assn. of America. The follow-up, 1999's *Fly*, is certified nine-times platinum and spent two weeks at No. 1 on The Billboard 200, as well as an amazing 36 weeks at No. 1 on the *Billboard* Top Country Albums chart.

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JUNE 29 2002 Billboard® NO. 1 ON THE CHARTS

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ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	75
CONTEMPORARY CHRISTIAN		
P.O.D.	Satellite	70
COUNTRY		
SOUNDTRACK	O Brother, Where Art Thou?	43
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	40
GOSPEL		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	70
HEATSEEKERS		
ATMOSPHERE	God Loves Ugly	71
INDEPENDENT		
DEFAULT	The Fallout	71
INTERNET		
EMINEM	The Eminem Show	72
LATIN		
THALIA	Thalia	44
POP CATALOG		
BOB MARLEY AND THE WAILERS	Legend	72
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REGGAE		
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CELINE DION	A New Day Has Come	75
ADULT TOP 40		
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COUNTRY		
GEORGE STRAIT	Living And Living Well	41
DANCE/CLUB PLAY		
ANASTACIA	One Day In Your Life	40
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DJ SAMMY & YANOU FEATURING DO	Heaven	40
HOT LATIN TRACKS		
CHAYANNE	Y Tu Te Vas	43
HOT R&B/HIP-HOP		
CAM'RON FEATURING JUELZ SANTANA	Oh Boy	32
RAP TRACKS		
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RENTALS	
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ARTIST	ALBUM
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CLASSICAL CROSSOVER	
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
THEY MIGHT BE GIANTS	No!
NEW AGE	
ENYA	A Day Without Rain

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SHEDAISY

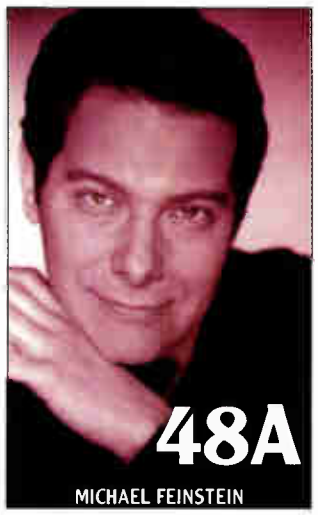

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Chart Beat™ by Fred Bronson

JAN. 8, 1947: The biggest chart news this week is the debut of **Elvis Presley** at No. 1 on the U.K. singles chart with his 18th chart-topper, "A Little Less Conversation" (RCA). That breaks the 25-year-old tie between Presley and **the Beatles** for having the most No. 1 singles in Britain, as foretold in Chart Beat (*Billboard*, June 15). But there's also big chart news for the man born on Presley's 12th birthday.

That would be **David Bowie**, who has the highest-debuting album of his career this issue, as *Heathen* (ISO/Columbia) enters The Billboard 200 at No. 14 (See Over the Counter, page 67). That makes the critically acclaimed work Bowie's highest-charting set since *Tonight* sailed to No. 11 in November 1984. Bowie's previous best debut was the entry at No. 21 of *Outside* in October 1995.

Thanks to its high debut, *Heathen* ranks 10th among the 36 Bowie albums to appear on the *Billboard* album chart. Bowie's highest-charting set is *Station to Station*, which checked in at No. 3 in 1976. Next is *Let's Dance*, Bowie's EMI America debut, which reached No. 4 in 1983. In third place is *Diamond Dogs*, a No. 5 album in 1974.

The debut of *Heathen* stretches Bowie's album chart span to 30 years, two months, and two weeks, dating back to the entrance of *Hunky Dory* in the week of April 15, 1972.

O BROTHER: Ralph Stanley last appeared on a *Billboard* chart under his own name 42 years ago this month. Actually, "How Far to Little Rock" was credited to **the Stanley Brothers**, a duo that consisted of Ralph and his older brother, **Carter Stanley**. "How Far to Little Rock" was their only single to appear on the country singles chart, making them one-hit wonders.

Stanley is an integral part of the most successful soundtrack in the history of *Billboard's* country charts. He can be heard on *O Brother, Where Art Thou?* (Lost Highway/Mercury), which reclaims pole position on Top Country Albums this issue.

As **Dan Cecil** of Huntsville, Ala., points out, the Stanley Brothers recorded as early as 1947, for the Rich-R-Tone label—13 years before their lone chart single was issued on the King imprint. So it's a sweet triumph for 75-year-old Stanley, who debuts on The Billboard 200 at No. 163 with *Ralph Stanley* (DMZ/Columbia). The set enters Top Country Albums at No. 22, earning Hot Shot Debut honors.

'HOT' STUFF: Nelly is the first male solo artist to have a No. 1 hit on The Billboard Hot 100 since **Usher**. "Hot in Herre" (Fo' Reel/Universal) replaces **Ashanti's** "Foolish" (Murder Inc./Def Jam) after the latter tune's 10-week reign. Usher's "U Got It Bad" first moved into the top spot in the issue of Dec. 15, 2001.

"Hot in Herre" is the first song to reach No. 1 in 2002 that does not feature Ashanti or **Ja Rule**. It's the first chart-topper for Nelly, producers **the Neptunes**, and Universal (see Singles Minded, page 67).

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

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MoS, MCA Join In Licensing Deal

BY MICHAEL PAOLETTA

NEW YORK—Internationally recognized and revered dance/electronic label Ministry of Sound (MoS) has entered into an exclusive two-tiered North American licensing agreement with MCA (*Billboard Bulletin*, June 12).

According to both labels, the deal includes the launch of an as-yet-untitled, joint-venture-branded, hits-driven compilation series—debuting in October—designed to merge the labels' respective dance catalogs. MCA will also have right of first refusal to position certain MoS artists under the joint MoS/MCA banner.

Tuesday (25) sees the first release bearing the MoS/MCA imprint: Fatboy Slim's *Live on Brighton Beach* (see Reviews & Previews, page 32). Two additional MoS/MCA artist sets are scheduled to street by year's end, including FischerSpooner's *#1*—due in August (*Billboard*, June 8)—as well as four compilations.

MoS' 12-inch vinyl singles will continue to be exclusively distributed by New York-based Satellite.

"This is a very collaborative union," MCA senior VP of A&R Gary Ashley says. "The MoS people have experience and knowledge that we don't have—and vice versa."

MCA president Jay Boberg, who acknowledges that the deal has been in the works for a year, said in a statement, "Simply put, MoS is the benchmark for dance music throughout the world."

Since opening a North American office last year, MoS—which, in the past, had exclusive deals with Ultra Records (licensing/distribution) and RED (distribution)—has discovered the realities of being a dance/electronic indie in a majors-dominated society.

MoS Music Group CEO Matt Jagger explains, "Compared to the U.K., the costs of operating an independent in the U.S. are extreme, especially if you want to have a healthy bottom line."

MoS North America GM Barney Glover concurs: "In order to move forward, we knew we needed a partner." According to Glover, MCA will help with MoS marketing and promotion.

Both labels confirm that MoS will remain autonomous when it comes to signing new talent. But MoS North America head of A&R Andrew Goldstone says, "I'd be silly not to think about a potential act's viability within MCA's system. I have to think about what's considered dance music by people who may not necessarily know a lot about the genre."

A successful company in the world of dance/electronic compilations (*Trance Nation*, *The Chillout Session*, *The Annual*), MoS recently began developing proper artists. "While our compilation business is hugely important for us, there is a definite shift now to develop artists," Glover explains. FischerSpooner, which MoS has for the world, was the label's first U.S. signing.

Overseas, Jagger says MoS is currently working on 18 artist albums from acts like Bent, FC Kahuna, and Louise (formerly of U.K. girl group Eternal). "They will definitely be available to MCA," he notes. "We also know that we can't overload their system."

Dream a Little Dream. Greek tenor Mario Frangoulis, whose Sony Classical debut, *Sometimes I Dream*, is due in September, performed a showcase in New York recently. Pictured, from left, are Frangoulis' managers Kosta Kantzoglou and Miles Copeland, producer Peter Asher, Frangoulis, *Billboard* editor in chief Timothy White, Sony Music Entertainment executive VP Michelle Anthony, and Sony Classical president Peter Gelb.

In The News

• The Librarian of Congress rejected Webcaster rates suggested by the Copyright Arbitration Royalty Panel (CARP) June 20. The CARP's two-tiered rate of 0.14 cents per performance for Internet-only transmissions and 0.07 cents for each simulcast retransmission was thrown out in favor of a 0.07 rate for both. Webcaster fees for making ephemeral recordings were cut from 9% of performance fees to 8.8%. Earlier, on June 13, the House Subcommittee on Courts, the Internet, and Intellectual Property held an oversight hearing to review complaints about the structure and processes of the CARP. Subcommittee chairman Howard Coble, R-N.C., suggested that before future CARP proceedings, "roundtables" should be set up among participants and Copyright Office officials to work out a better approach.

• Warner Home Video has struck a deal to distribute Eagle Rock Entertainment music-DVD projects. Financial terms of the nonexclusive deal, which runs for at least five years, were not disclosed. The firms will aim to do at least six major artist projects a year for mass retail. Among the first, due Sept. 3, is *Janet Jackson: Live in Hawaii*, a version of the HBO concert that aired in February.

• Bad Boy Entertainment has terminated its joint venture with Arista. Bad Boy founder and CEO Sean "P. Diddy" Combs has acquired Arista's 50% stake in the label; the deal includes the entire Bad Boy roster and catalog. Arista will continue distributing the Bad Boy catalog until Combs finds a new deal, according to a source, and will continue providing sales, promotion, and marketing services for current Bad Boy projects.

NARM Honors MOCA Authors Boucher, Cannon

BY BILL HOLLAND

WASHINGTON, D.C.—Flexing its muscles as an industry-lobbying presence in the digital-music era, the National Assn. of Recording Merchandisers (NARM) awarded its inaugural Champion of Music Retailing honors June 14 to the two congressional authors of the pending Music Online Competition Act (MOCA).

NARM president Pam Horovitz presented Reps. Rick Boucher, D-Va., and Chris Cannon, R-Utah, with the awards at a dinner in honor of their "leadership on the challenging issues relating to digital distribution of music and the complex balancing act of crafting law that protects both creators and users of intellectual property and protecting retail competition in digital distribution."

The trade group came out in support of the MOCA bill last session, because it contains non-discriminatory music licensing, as well as a provision that would allow for legitimate, free 30- and 60-second sound sampling. Horovitz explained, "They would essentially guarantee that retailers can compete both in selling and marketing of digital music online."

The dinner followed a day of lobbying by 20 NARM retailers and wholesale companies who sat down with more than 30 House members and senior staff. Horovitz explained that these congressional meetings had originally been scheduled for the week of last Sept. 11. "Obviously we didn't proceed; the Judiciary Committee had a lot to deal with, and we were respectful of that. Then there were the Christmas holidays, and then there was the [NARM] convention, so finally, here we are."

MOCA is not expected to be voted out of committee this session. It is opposed by a number of members of the Judiciary Committee's House Subcommittee on Courts, the Internet and Intellectual Property because of provisions that would amend the Digital Millennium Copyright Act to allow broader fair use of copyrighted material. Judiciary Committee chairman F. James Sensenbrenner Jr., R-Wis., is trying to forge an amended bill addressing digital-music concerns that has a chance of "consensus" passage.

Horovitz tells *Billboard* that NARM will back any congressional effort to "support the principles of competition and consumer choice, whether it means supporting MOCA or taking the form of supporting the principles of MOCA attached to another bill."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2001	2002	
Total	334,700,000	294,280,000	(▽12.1%)
Albums	317,622,000	287,948,000	(▽9.3%)
Singles	17,078,000	6,332,000	(▽62.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2001	2002	
CD	293,862,000	271,858,000	(▽7.5%)
Cassette	23,144,000	15,387,000	(▽33.5%)
Other	616,000	703,000	(△14.1%)

OVERALL UNIT SALES			
This Week	13,214,000	This Week 2001	14,619,000
Last Week	11,742,000	Change	▽9.6%
Change	△12.5%		

ALBUM SALES			
This Week	13,036,000	This Week 2001	14,032,000
Last Week	11,560,000	Change	▽7.1%
Change	△12.8%		

SINGLES SALES			
This Week	178,000	This Week 2001	587,000
Last Week	182,000	Change	▽69.7%
Change	▽2.2%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION	2001	2002	
Northeast	15,517,000	14,400,000	(▽7.2%)
Middle Atlantic	41,027,000	35,920,000	(▽12.4%)
East North Central	44,462,000	40,910,000	(▽8.0%)
West North Central	18,437,000	16,864,000	(▽8.5%)
South Atlantic	56,148,000	52,193,000	(▽7.0%)
South Central	43,319,000	40,516,000	(▽6.5%)
Mountain	21,793,000	20,208,000	(▽7.3%)
Pacific	53,160,000	50,847,000	(▽4.4%)

ROUNDED FIGURES — FOR WEEK ENDING 6/16/02

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

World Radio History

Feingold Bill To Face Long Battle

Legislation About Consolidation, Payola Due This Month

BY BILL HOLLAND

WASHINGTON, D.C.—A bill to be introduced this month by Sen. Russ Feingold, D-Wis., addressing concerns about media consolidation and relaxed radio-station ownership limits and calling for probes of "new payola" pay-for-play practices and stratospheric concert ticket prices, is creating a buzz in the entertainment industry. But veterans here say that the size of the promised package will surely produce a prolonged battle in Congress.

According to Capitol Hill players and observers, there is virtually no chance that such a bill, if introduced, could be passed this session and little chance that it could even be passed in the next Congress. All agree that the battle will be lengthy and expensive.

On June 13, while announcing on the Senate floor that he planned to introduce legislation this month, Feingold characterized the deregulatory 1996 Telecommunications Act as a bill "bought and paid for by soft money." He added: "Everyone was at the table except for the consumers. In November, we will finally have rid the system of this [soft money] loophole, but we must repair its damage.

"I did not predict that one provision would have caused so much harm to a diverse range of interests," he said. "The elimination of the national radio ownership caps and relaxation of local ownership caps . . . has triggered a wave of consolidation and caused harm to consumers, artists, concert-goers, local radio station owners, and promoters."

One veteran says, "Congress is going out on recess in August, and it has plenty on its plate when it returns, and there's no inclination for Congress to admit they made bad law."

Another says, "It's obviously important, but it will take certainly public outrage to fuel it and a couple of years and maybe even a change in administration to try to wrestle with this one, to keep up a unified front and not let these issues be peeled away."

If there was any doubt that the powerful National Assn. of Broadcasters (NAB) lobby is preparing to squash such a measure, NAB spokesperson Dennis Wharton put it to rest. "We think Congress made the correct decision [in the '96 rewrite] in allowing an element of consolidation in the radio industry that was not there before. We think Sen. Feingold is flat wrong when he claims there is less diversity in program formats. The reality is that there have never been more formats and program diversity." He had no comment on the issues of ticket prices or artists' worries that they would not get airplay unless they appeared at Clear Channel venues (see Venue Views, page 18).

Wharton's description of Clear Channel's diversity does not match those of critics, who carp that decisions—including music choices—are no longer made by local program and music directors. His comments about the independent promotion money echo those of Clear Channel spokeswoman Pam Taylor—who, in response to a letter sent by a coalition to the Federal Communications Commission and members of Congress (*Billboard Bulletin*, May 24) to look into consolidation, said the practice "was created by the [music] industry; they continue to use [indie promoters]. The day they quit using them is the day the system ends. This is not a radio industry issue, it's a record company issue."

Of the Feingold announcement, Jonathan Potter, president of the Digital Media Assn., agrees that it will take a long-term effort. "But counterbalance that with this: Feingold was told the same thing when he started down the road of campaign finance reform. So don't ever count Russ Feingold out."

Atlantic's Lava Imprint To Become Full-Service Label

BY MELINDA NEWMAN

LOS ANGELES—Warner Music Group (WMG) and the Atlantic Group's decision to expand Lava Records from an Atlantic Records imprint to a full-service label will bring higher sales, Lava Records president Jason Flom hopes.

"We need our own staff to be able to increase our volume," says Flom, who started the label with Atlantic in 1995. "In the last six years, we've shipped over 80 million albums worldwide. My goal is to increase that over the next five years by 50%."

FLOM

The decision to spin off Lava "came out of a dinner I had with [WMG chairman] Roger Ames about a year ago," Flom says. "Roger wanted me to release more records, and I told him that it was difficult because Atlantic has a full roster and there's only so much that their promotion staff can do at one time. He came up with the idea of turning Lava into a stand-alone."

Flom, who has signed a new, multi-year contract with WMG, will continue to report to Atlantic Group co-chairman/co-CEO Val Azzoli, who says his mandate to Flom is to grow the company: "We want Jason to sign new acts—we said, 'Don't go out and try to sign established acts.' "

For Ames, betting on Flom is a sure thing: "Jason is a proven hit-maker time and time again. The front line of the music business is A&R, promotion, and marketing. Lava's expansion in these areas will give us additional firepower for that growth."

As part of the deal, WMG has purchased the percentage of Lava it did not already own from Flom for a reported $50 million.

New York-based Lava will hire its own promotion, publicity, and marketing staffs but will share sales, creative services, international, legal affairs, and accounting with Atlantic. Its staff will expand from 10 to 40.

Kid Rock, Uncle Kracker, and Trans Siberian Orchestra, as well as seven other acts, will stay on at Lava, while Matchbox Twenty, the Corrs, and Sugar Ray will now be on Atlantic. The acts were divvied up according to when they signed with Lava.

Flom acknowledges that the protracted negotiations have slowed Lava's release schedule: "We had to push some records back, because we didn't want to have to switch them midstream." First up for the new Lava will be Uncle Kracker's second set this fall.

Flom started with Atlantic 23 years ago as a field merchandiser. Azzoli says: "It's great to see that someone has stayed with the company and that the loyalty factor has been there on both sides."

EMI's Levy Focuses On European Piracy

BY GORDON MASSON

LONDON—EMI Recorded Music chairman/CEO Alain Levy used a speech in front of some of Europe's most senior politicians to accuse his audience of jeopardizing culture for the sake of winning votes.

Addressing a conference in Madrid hosted by the Spanish Secretary of Justice and the Spanish Secretary of State for the European Union, Levy highlighted the rise in piracy in Europe and urged legislators to view more seriously the protection of intellectual property.

LEVY

Giving his explanation for the rise in piracy, Levy offered: "Politicians are trying to befriend the young generation and see free or cheap music as a means to an end." And he stated, "It is sad that at the present time to address physical piracy we have to use the American watch list for countries with high piracy levels. No significant effort is made by Brussels or local governments to protect culture."

The conference's objective was to raise awareness and stimulate legislation, as well as public opinion reactions both in Spain and within the European Union. Spain currently holds the presidency of the European Union.

Pointing out that the music industry generates 1.9 billion euros ($1.8 billion) in tax revenue across Europe and that European music accounts for 30% of world sales, Levy said: "We were used to seeing piracy in places like Asia and Latin America, but it is now rapidly becoming a European problem. While there is little control over some countries in Asia or Latin America, in Europe we have the means and we can sort out our problems."

Levy noted that Spain has one of Europe's highest piracy levels—30% of all units sold—while Greece, with 50%, is also faring very badly.

"Who gets hurt by piracy?" he prompted. "Obviously the recording and publishing companies, the collecting societies . . . artists, producers, musicians, and authors lose out because they do not receive royalty payments on pirated products. Retailers lose out and are forced to close their businesses, the government loses out in that it does not collect taxes, and finally the consumer loses out the most because the loss of business forces the industry to reduce its investments in new artists and therefore limits the choice the consumer could have."

Urging Europe's politicians to "implement proper legislation," Levy served up a music-industry wish list, beginning with the hope that countries would follow Italy's lead of increasing the legal punishment for piracy from a maximum of three years to a maximum of four years.

He continued, "We also believe that like other cultural products—for example, books—music's [value-added tax] across Europe and in Spain should be lowered. Why are books at 4% and music is not? [Music is currently at 16%.] This is the easiest way to reduce prices to consumers and to fight piracy."

And highlighting the very real cultural danger should governments fail to assist the fight against piracy, Levy concluded: "If this problem continues, record companies could retrench and sell only international Anglo-Saxon music—something we have done in places like the Philippines or Thailand. But this is not what we like to do, because we have a passion for music and culture. We are concerned that free music or stolen music will result in no music at all—therefore it is time to act now."

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RECORD COMPANIES: Pete Rosenblum is named VP of alternative promotion for Elektra Entertainment Group (EEG) in New York. He was VP of promotion for Mammoth Records. EEG also promotes **Andrew Hilsberg** to director of national sales in New York. He was national sales manager.

David Munk is named senior creative director of Denise Rich Songs in New York. He was head of Chalkboard Music.

Edith Bellinghausen is promoted to VP of new media for Razor & Tie Entertainment in New York. She was director of new media.

Kelly Green is named director of marketing for Universal Records in New York. She was director of marketing for Epic Records.

Matt Winkler is promoted to manager of artist development for the Island Def Jam Music Group in New York. He was head of tour promotion and ticket buys for Island Def Jam.

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World Radio History

Allegro's Brodsky Quartet Celebrates 30 Years

BY STEVE SMITH

NEW YORK—At a glance, it might seem that the members of the Brodsky Quartet have discovered the fountain of youth. The acclaimed ensemble, which formed in Manchester, England, in 1972, celebrates its 30th anniversary this year with a new three-disc series pairing the complete string quartets of Tchaikovsky and Britten on the Dutch label Challenge Classics, exclusively distributed in the U.S. by Portland, Ore.-based Allegro. Issued in March in Europe, the first disc in the series—which pairs Tchaikovsky's Quartet No. 1 with Britten's Quartet No. 1 and Three Divertimenti—arrived in U.S. shops June 4. The remaining volumes, which will include each composer's two remaining numbered quartets and other works, will follow later in the year.

BRODSKY QUARTET

"Part of you wants to celebrate such a thing," violinist Paul Cassidy says. "But on the other hand, these days, there seems to be a little too much emphasis put on things like that." The quartet's longevity takes on a new dimension, however, when you note that its oldest members are in their early 40s.

Cassidy laughs broadly at the suggestion of supernatural intervention, but the truth is scarcely less extraordinary: He explains that the founding members of the quartet—violinists Michael Thomas and Ian Belton and cellist Jacqueline Thomas, along with another friend who played viola—all performed in a youth orchestra in their hometown of Manchester. After rehearsals, they would gather at the Thomas siblings' house for sports, which soon gave way to chamber music. Naming themselves after Russian violinist Alexander Brodsky, a leading Manchester pedagogue, the four enrolled in college together. Cassidy joined in 1981, when the original violist departed after graduation.

In the early '90s, the quartet garnered international acclaim with a highly regarded complete cycle of the Shostakovich quartets on Teldec. After backing Elvis Costello on his 1993 album *The Juliet Letters* (*Billboard*, Dec. 19, 1992), the Brodskys briefly became ubiquitous. Parting ways with Teldec, the quartet pushed the envelope with innovative collections of unusual repertoire for the Silva Classics label, including original compositions by Michael Thomas. Collaborations with Paul McCartney and Björk followed. Thomas left the group in 1998 to pursue his composing career; his replacement, Andrew Haveron, had performed in quartets since age 6.

In 1999, the Brodskys signed to the Dutch Vanguard Classics label, recording quartets by Schoenberg, Zemlinsky, and Korngold, as well as collaborations with mezzo-soprano Anne Sofie von Otter in music by Respighi and Sculthorpe. (Those recordings have been reissued by Challenge.) "The Brodskys are a very fine group," says Michael Parsons, manager of Portland, Ore.-based Classical Millennium. Allegro hopes to bolster awareness by drawing attention to the new disc at press and radio.

Grisman's Hot 'Dawg' On Acoustic Disc

BY JIM BESSMAN

NEW YORK—With the David Grisman Quintet's first new recording in seven years, the pioneering acoustic string-music veteran has really gone to the dawgs.

Dawgnation, which mandolinist Grisman's San Rafael, Calif.-based Acoustic Disc label issues June 25, takes its name from the "Dawg" nickname that Jerry Garcia gave him in 1973. Back then, Grisman, banjoist Garcia, guitarist Peter Rowan, fiddler Vassar Clements, and late bassist John Kahn were the legendary bluegrass band Old & In the Way. "Dawg music" soon became the definition of Grisman's trademark blend of bluegrass, jazz, and other traditional acoustic music genres.

DAVID GRISMAN QUINTET

DEFINING 'DAWG'

"When I made the first Quintet record of original music and people asked, 'What is this music?' I figured if I had a generic term, I wouldn't have to describe it," explains Grisman, whose friendship with Garcia was documented last year by his daughter, director Gillian Grisman, in Sony Pictures Classics' *Grateful Dawg*. "Of course they asked, 'What is dawg music?' So it didn't really work. But now a lot of people know what dawg music is."

They also know its canine connotations. Indeed, *Dawgnation's* cover graphic and CD booklet features more than 100 images of dogs, submitted by Grisman's legion of fans via Acoustic Disc's Web site. No surprise, then, that Acoustic Disc hopes to build on the *Dawgnation* theme by seeking a pet-related corporate sponsor.

"I latched on to the title from the tune 'Dawgnation,' which I wrote one day when Jerry was over and recorded right away," Grisman says, noting that the track then appeared on 1996's three-disc *DGQ 20* retrospective of unreleased material covering the Quintet's then 20-year span. "But I've been playing it, and people love it—so I thought it would be a good title for the new CD."

The Dawg Music (BMI) writer originally planned to record a Quintet disc in 2000, to be called *Y2K9*. But those plans were shelved when longtime bassist Jim Kerwin's wife died, and he didn't return to the band until six months ago. "He's been with me 16 years—longer than anybody," says Grisman, whose Quintet also includes multi-instrumentalist Joe Craven, flutist Matt Eakle, and guitarist Enrique Coria. Reviving the project, Grisman chose to open the set with "Slade," a 4-year-old tune written to honor his late friend Charles Sawtelle of Hot Rize. The rest of the disc, besides the title track, is new material for the Quintet.

Acoustic Disc promotion director Rob Bleetstein says, "It's probably their most vibrant release since the influential first album, *The David Grisman Quintet*, from 1977. They honed a lot of the material live before putting it down, so there's a real good, upbeat feel to it."

To promote *Dawgnation*, the Koch-distributed label—whose motto is the appropriate "100% Handmade Music"—is offering radio edits for three album tracks: "Slade," "Cha Cha Chihuahua," and "Mellow Mang." "It's the first time we've ever done anything like that, so we're playing the game," says Bleetstein, who is taking the edits to triple-A radio and also promoting the album to Americana, bluegrass, and jazz formats.

Mark Keefe, PD at noncommercial WNCW (88.7) Asheville, N.C., notes, "They've recognized that not every radio station plays seven-minute versions. But a sampler with three songs with edits is almost unheard-of in the community that plays this music, so it eliminates any excuse for not playing it. But it's still instrumental, progressive acoustic music."

The label will undertake a heavy marketing campaign during the JamGrass 2002 tour featuring the headlining Quintet, as well as the Sam Bush Band, Peter Rowan & Tony Rice, the John Cowan Band, and the Yonder Mountain String Band. The Quintet tour runs from July 18 through Sept. 22 and will be preceded by Quintet performances starting with a June 22 album-release party at Telluride Festival. Grisman is managed by Craig Miller of CM Management in Woodland Hills, Calif., and booked by Dexter Johnson of Carmel Music in Carmel, Calif.

Bleetstein says Acoustic Disc will utilize upfront gondola listening stations in Borders Books & Music stores and will promote the title in Trans World bluegrass departments. "We're also doing regional things with [stores] like Twist and Shout in Denver and linking up with the jambase.com marketing company, which ties in with a younger audience via targeted e-mails and mailouts," he says. "It's safe to say that our fan base skews a bit older, but this new generation is into this new kind of music—bluegrass and jam—and we're interested in welcoming them into our world."

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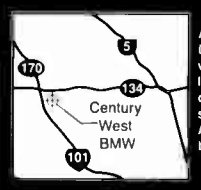

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New Oasis Touted As Return To Form

Noel Gallagher Calls Epic's 'Heathen Chemistry' Best Set Since Debut

BY ADAM HOWORTH

LONDON—"It's far and away the best record since *Definitely Maybe*," declares a confident Noel Gallagher. "I'd probably say the whole thing will be an eight out of 10."

There are few, if any, releases in the U.K. that generate the level of hype and anticipation afforded to a new Oasis record, and with album number five, *Heathen Chemistry* (Big Brother/Epic), due in the U.S. July 2 and a day earlier internationally, Gallagher is as bullish as ever.

"It's a fucking great time for guitar music," he says. "I love the Hives. I love Soundtrack of Our Lives and Black Rebel Motorcycle Club. The Doves record is a special record, and there are not many of them that come along. There are maybe half a dozen special records every 10 years. Our first album was special."

But eight years on from the release of *Definitely Maybe*, the question is whether the band's new set can put it back on both commercial and critical track.

With sophomore album *(What's the Story) Morning Glory* in 1995, Oasis achieved the biggest-selling British record since the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. But subsequent albums, *Be Here Now* (1997) and *Standing on the Shoulder of Giants* (2000) were poorly received in the press and failed to come close to the sales of *Morning Glory*.

"The thing that makes *Morning Glory* so good is the exact thing that makes *Be Here Now* so bad," Gallagher concedes. "It was a party atmosphere in the studio but not a drug atmosphere—we were just having a laugh. By the time we got to *Be Here Now*, we started to think about it too much and thought that we could just carry it off because it was us."

OASIS

With *Heathen Chemistry*, Oasis decided to get back to basics and shoulder the load itself.

"The main difference is we produced it—just us and an engineer. Not having a sixth opinion always helps. Not having somebody justifying their $100,000 salary helps. Not that I think anybody who's co-produced in the past has not been worth that; it's just that sometimes they don't know when to leave it alone."

The result, according to Sony Independent Network Europe's London-based VP of marketing Torsten Luth, is a return to form: "I think it's got some of the greatest Oasis tracks in the last seven years on it. The reactions we get both in the U.K. and internationally seem to confirm that."

The first cut off the album, "The Hindu Times," entered the U.K. sales chart at No. 1, and it debuted on the *Music & Media* Eurochart Hot 100 Singles at No. 3 following its release April 15.

MTV Networks Europe's London-based VP of music programming Hans Hagman points out that this had probably as much to do with their legion of fans as the merit of the track. "They have a very strong, loyal fan base, and they'll always have it," he says. "The question is, can they cross over again like they did with 'Wonderwall'?"

Richard Bridge, product manager for singles and dance at Virgin Megastores and V Shop in the U.K., says "The Hindu Times" has "performed better than we expected. It sold 116,000 nationally, and we were looking at 80,000. It's one of the few singles outside of *Popstars* and *Pop Idol* that's sold in excess of 100,000. It's apparent they still have a very strong fan base. They tend to sell the majority of their records in the first week, but whether they're crossing over to a newer audience is harder to conclude."

Sony has slated a second single, "Stop Crying Your Heart Out," for release before the album streets in July.

"By the time we release the record, people will have heard two great tracks off the album and will realize that if [Oasis] ever lost it, they are now back to form," Luth says. "We are getting plenty of promo time. They have done promotion nearly every day for the last six weeks, and they're now doing a one-week promo trip to Japan where they will be playing at the first Japanese MTV awards. This will be followed by a few promotional events in Europe in June."

After that, the focus switches to the States, where the band concludes its touring duties Dec. 10 in Mexico City.

"The plan is always the same," Gallagher says of the U.S. "If it blows up, we're there; we're quite prepared to go and do the fucking legwork. But if it doesn't, it doesn't. It's very simple: You go where you sell records. Our American audience has always been cool, but it's a huge fucking place. Texas is 20 times the size of England. If you put that into perspective, you just about get an understanding of what it takes."

Oasis is managed by Marcus Russell at Ignition Management and booked by Ben Winchester at Primary Talent International. Both are based in London. The band's songs are published by Creation Songs.

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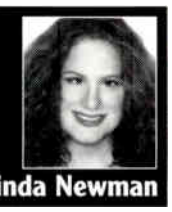

by Melinda Newman

GRAB BAG: As we settle into summer, we grabbed a glass of refreshing lemonade in one hand and a few of the dozens of advance CDs taking up residence on our desk to get a preview of what's coming in the next few months. The following is a random sample of future releases.

• **Dave Pirner**, *Faces & Names* (Ultimatum Music, July 30). **Soul Asylum** frontman takes a break from his Minnesota band for his first solo album. Much rawer than Soul Asylum during the band's pop commercial heyday, *Faces & Names* captures Pirner in an often reflective mood lyrically, while musically, there are touches that showcase his move to New Orleans, including an organ on first single "Never Recover" or horns on "Someday Love." For a complete change of pace from what Pirner fans are used to, check out the R&B-flavored, soulful "Feel the Need."

• **Silverchair**, *Diorama* (Atlantic, July 30). The Australian trio makes its Atlantic debut after a long stint on Epic. Talk about an ambitious, laudable undertaking—by turns seemingly effortlessly gorgeous, and at other times forced, in many ways *Diorama* marks a huge shift in the band's music. With its sweeping landscapes and grand themes, it should come as no surprise that **Van Dyke Parks**, most noted for his work with **Brian Wilson**, served as arranger on three of the album's tracks. On such tunes as the luscious, layered "Tuna in the Brine," it's clear that Parks has found a protegé in Silverchair leader **Daniel Johns**. First single "The Greatest View" is a nice blend of the band's previous edgy rock and its new, textured sound, but the tracks here rely more on atmosphere than hooks.

• **Maroon5**, *Songs About Jane* (Octone Records, June 25). Los Angeles-based band Maroon5 used to go by the moniker **Kara's Flowers** when it recorded for Reprise Records. With a new name and label comes a new sound that comes across like **Jamiroquai** meets **Lenny Kravitz**—and that's a very good thing. Destined to be a single, "This Love" is so catchy it practically jumps out of the speakers into your lap. Other highlights on this fun, funk-tinged pop-rock set are the musically upbeat but confessional "Tangled" and the easy-going "Sunday Morning," and first single "Harder to Breathe."

• **Elizabeth Cook**, *Hey Y'all* (Warner Bros. Nashville, Aug. 20). If the future of country music is a return to its hardcore roots, Cook is a shoo-in. So country she makes **Deana Carter** sound pop, Cook makes music so traditionally country that, at first listen, it sounds almost gimmicky, but repeated listenings make one hope that Cook is the real deal.

The twang factor goes to 11 on the first few numbers, but by the lovely "You Move Too Fast," the focus is on Cook's often plaintive voice. The songwriting, primarily helmed by Cook, is strong, especially on "Dolly" (a funny tune that playfully questions **Dolly Parton** on how it was when she was coming up through the ranks), but there's a certain naiveté that may have worked in the '60s or '70s that sometimes wears a little thin here.

• **Tuck & Patti**, *Chocolate Moment* (T&P Records, Aug. 3). The first release from the husband-and-wife team on its own label offers fans more of the simple, elegant tunes they've been creating for years. Tuck's nimble acoustic guitar work mates perfectly with Patti's soaring, scatting vocals. Much of the material, including album opener "Comfort Me," was influenced by last Sept. 11, but the songs stand alone. The duo is often most touching and poignant on soul-searching love songs, and there are few of those here, but this is a worthy addition to their fine catalog.

• **Stage**, *Stage* (Maverick, Sept. 24). This overearnest self-titled debut from the New York-based Stage opens strongly with the driving first single "The World Has Come Between Us," but, sadly, lead singer Ryan Stahr's strong voice dissolves from effective delivery on that track to all-too-generic, overwrought melodrama on a number of tracks that follow the promising start. The band regains some ground on the languorous, hypnotic "Flag" and the Bush-like "An Angel Screams From Outer Space," but it's a tough slog from start to finish here. Still, you have to begrudgingly admire a band that still takes itself so seriously it delivers a 10-minute opus ("The Scientist's Canvas"), as well as the seven-minutes-plus "Jesus Was a Test Tube Baby," on its debut.

World Radio History

Nelly Turns Up The Heat With 'Nellyville'

Timberlake, Rowland, St. Lunatics, Toya Guest On 'Country Grammar' Follow-Up

BY RASHAUN HALL

NEW YORK—As music fans can be fickle, artists often have to walk a tightrope of sorts, maintaining a balance between presence in the marketplace and overexposure. Nelly seems to have become a pro at this.

From guest shots with Jagged Edge and 'N Sync to his contribution on the "What's Going On?" benefit single—not to mention his association with the St. Lunatics—the Universal artist has deftly managed to remain a fan favorite. For *Nellyville,* due June 25, the St. Louis native looks set to reap the benefits of his hard work.

"I tried to be careful of being overexposed, but you also don't want people to forget you and the things you can do," says Nelly (né Cornell Haynes Jr.). "That's why the things that we did were universal. It wasn't just about having the No. 1 song, we also worked with 'N Sync and Jagged Edge. It wasn't just constantly picking out songs, but taking my time and trying to decide which songs were right for me. I could probably have been out every other week with something new, but I just tried to do things that were not only beneficial but that would set me up right and keep me going. You don't get to sell 9 million albums without touching a part of the audience you never thought you'd touch before."

Of all of his recent collaborations, Nelly fans were probably most surprised when the rapper turned up on a remix of 'N Sync's "Girlfriend."

"We always said we should do something together just to fuck everybody up," Nelly says. "Then the opportunity presented itself. The song was perfect. It wasn't anything that was not me, and it wasn't anything that was not them. I could bring my own flavor, and that was the thing working with them—they just wanted me to do me and that's what I did. Again, it gave me the opportunity to work with folks that may not be in the same element as I am but have the same fan base because, like I said, everybody deserves to hear from you."

"Girlfriend" also marked Nelly's first collaboration with producers the Neptunes, although they had known each other prior to the project. He reteamed with the Neptunes for the lead single from *Nellyville*, "Hot in Herre."

"I knew them before I had a deal," says Nelly, whose songs are published by Jackie Frost Music/BMG Songs, ASCAP. "They watched me [go] from nothing to whatever it is you want to call me now, and I watched them grow as well. I wanted to work with them. We talked about it back then. Of course, I wasn't able to work with them on [*Country Grammar*], so when the opportunity presented itself on this one, we ran with it.

"Pharrell [Williams, of the Neptunes] said, 'I have this track,' " Nelly adds. "As soon as I heard it, I knew that it was it, but I had to make one of those hooks. I started playing with it, and it just came to me. When I heard the beat, I knew the clubs would pick it up right away. And I think everyone's been to that party where it was real hot, but it was so off the chain you didn't want to leave. You'd rather start taking off clothes than leave."

> ***'You don't get to sell 9 million albums without touching a part of the audience you never thought you'd touch before.'***
>
> **—NELLY**

Nelly's side project, St. Lunatics, is featured throughout the 18-track set. The group reteams to pay homage to classic sneakers with "Air Force Ones." "That's the law, right there in 48 out of 50 states," Nelly says with a laugh. "You can't go wrong with those on, no matter what. Rich, poor, whatever, those Air Force Ones rock. We just had to send love out. Run-D.M.C. put Adidas out there—not that Air Force Ones weren't already out there—but we just wanted to show our appreciation for them.We decided we were going to rock about Air Force Ones, and everyone just went in and did their verses as it was going."

Other guest appearances include 'N Sync's Justin Timberlake, Toya, and Destiny's Child's Kelly Rowland, who appears on potential single "Dilemma."

"It's about a girl who's in a relationship and she's not happy," Nelly says. "Sometimes women stay in relationships because they think it's the right thing to do."

With the success of Nelly's debut, 2000's *Country Grammar*, having topped both The Billboard 200 and the Top R&B/Hip-Hop Albums chart, the setup for *Nellyville* should be straightforward for Universal.

According to Universal senior VP of marketing Jackie Rhinehart, "The emphasis is on visibility, whether it be television, interviews, or advertising."

To that end, Nelly will be performing on *The Tonight Show With Jay Leno* as well as opening this year's BET Awards, which are scheduled for the same day as the set's release.

The rapper has also scheduled a series of events to coincide with his charity, 4Sho 4Kids, which is focused in St. Louis.

Universal has also lined up new-media initiatives to promote *Nellyville*. In addition to promotion on AOL, bet.com, launch.com, and getmusic.com, the set will also feature UMVD's new Backstage Pass technology.

"With Backstage Pass, when a consumer purchases *Nellyville* and puts it in their CD-ROM, it automatically launches them to this area where they can get access to exclusive content on Nelly," says Universal/Motown associate director of new media Jennifer Carlson.

With *Country Grammar* selling more than 7.7 million albums, and St. Lunatics' *Free City* selling 1.3 million, according to Nielsen SoundScan, retailers are looking for *Nellyville* to pop.

"This album could have real pop acceptance when not a lot of hip-hop is breaking that big," says Eric Kiel, VP of purchasing for South Plainfield, N.J.-based Compact Disc World.

Managed by Tony Davis of St. Louis-based T-Luv Management and booked by Taj McDade for St. Louis-based Team Lunatics, Nelly views *Nellyville* as his Utopia.

"All is well with me, even though Biggie never lied when he said 'Mo' Money Mo' Problems,' " he says. "But I'm better off than I was. Any time I look at my problems now, I know that there's someone out there that is doing a lot worse and would trade with me in a heartbeat. I have to accept what it is I do and what comes along with it."

Letters from The Graciela.

...and then I'll be meeting with the director here at The Graciela. I'm a little nervous because he's supposed to be a genius (whatever that means), but also a real...

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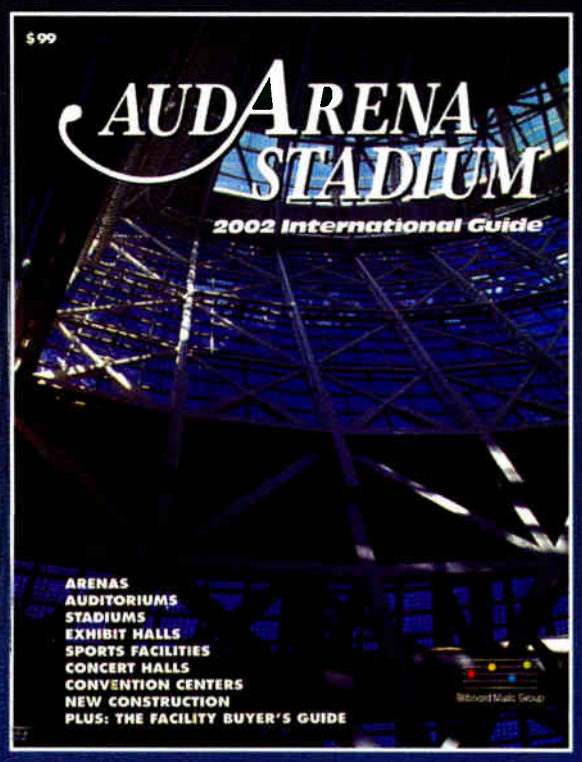

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Mammoth's A Gets 'Serious' On Sophomore Set

BY CHARLES DOUGHERTY

With the July 16 U.S. release of *Hi-Fi Serious* on Mammoth/Hollywood, British rock-punk band A has high hopes of transcending its popularity as a great live band and building a greater fan base on the radio airwaves.

"Of course, it's all about the mosh pit," jokes lead singer/songwriter Jason Perry, "but the band has gone to great lengths to deliver the strongest music we can."

As a result of constant touring in the past couple of years for its first

A

U.S. release, 1999's *Monkey Kong*, A's *Hi-Fi Serious* shows a more focused effort. Consequently, expectations are high. Hollywood VP of sales and marketing Daniel Savage explains, "With *Hi-Fi Serious*, there is a stronger, more diverse presence, both lyrically and musically."

Perry agrees, adding, "We wanted the new album to reflect what we've found to be most important for us in life. It's about home, family, and your loved ones. Our newfound appreciation shows in our passion for our music."

Hi-Fi Serious was first issued in April to the U.K. and Europe on London Records. The single "Nothing" has made a strong impression there. Produced by Al Clay of Pixies fame, the set features 12 confident songs. The Van Halen-guitar-influenced band sounds akin to Foo Fighters and Green Day, while Perry's vocals are reminiscent of the rasp of a young Rod Stewart mixed with the soulful sound of a Police-era Sting.

Perry notes, "With the current climate of radio having been opened up by American rock bands in the past couple of years, we've caught the country at the right time to receive what we have to offer."

A is currently touring Europe and Japan, with a possible U.S. trek this fall. A is managed by Tank at Furtive Mass Transit in the U.K. The band is booked by Steve Ferguson at Little Big Man in New York. Its songs are published by Warner/Chappell, ASCAP.

Continental Drift™

by Larry Flick

FROM A BUSINESS STANCE: One of the most consistent complaints we hear from young bands and solo acts initially making their way through the music industry is that getting proper business management and guidance is next to impossible. Big-time managers are not exactly tripping over themselves to nurture newcomers, while new-garde music industry managers often know no more about business than the acts they're guiding.

> *'The first thing I do with a band is sit down and map out their goals as a business entity. I'm not there to critique or become overly involved in their music. I'm there to help them realize their goals from a purely logical standpoint.'*
>
> —BRIAN MANGIN

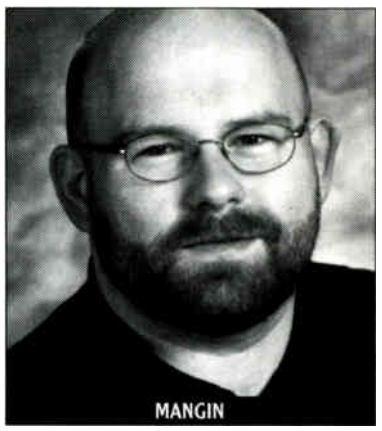
It's a serious quandary. **Brian Mangin** has an interesting idea for tackling the problem—attack it from a methodical business perspective. Instead of throwing your dreams of success on a novice with minimal experience, connect with someone with solid business and marketing acumen who's not looking to become a music hot-shot and is instead a strong businessman.

"That's me," Mangin says with a grin, adding that one of the missions of his company, the multifaceted, Minneapolis-based Startspark, is to help focus acts that are trying to reconcile the cold rigidity of business with the more fluid nature of being creative. "Bands hire me to act as their marketing manager. The first thing I do with a band is sit down with them and we map out their goals as a business entity. I'm not there to critique or become overly involved in their music. I'm there to help them realize their goals from a purely logical standpoint."

Among the first bands Mangin has worked with since adding music to his company's plate of activity is **A Band Called Delicious**.

"I've been with them since their inception a year-and-a-half ago," he notes. "I helped them develop a mission statement. We had them answer questions like 'What does this band stand for?' and 'How would you define the various stages of success?' Then we mapped it out, from planning videos—and how they'd be paid for—to building an effective Web site. There was no making it up as we went along. The path was planned, and it became a process of knocking things off a list."

That list also included creating glossy press kits and developing a multimedia CD-ROM of material by the band.


MANGIN

It's not necessarily the most warm and fuzzy way of approaching the development of artists and their creative output—but that's precisely Mangin's point.

"Bands don't get to exist in a vacuum," he says. "If you want to make a CD, as opposed to playing music in your basement for friends, then there are things you have to do in order to accomplish that. When you get to that point, you find someone like me and get down to the business of making it happen."

At a time when labels are increasingly conservative and apprehensive about getting involved with bands that don't already have the wheels of their careers in motion, it's a radical yet savvy idea to consider linking with such a company. Clearly, we're in a time and place where we all have to reassess the manner in which we do business. After seeing more than a handful of bands led down the primrose path by folks who have no clue, working with a savvy businessman like Mangin is a wise alternative.

For additional information, contact Mangin at 612-824-0610 or email him at brian@startspark.com. Visit his Web site at startspark.com.

World radio history

The Classical Score™

by Steve Smith

OLD BOTTLES, NEW WINE: Among the more valuable lessons imparted by the period-instruments movement in classical music is that despite the march of time bringing forth newer, more flexible implements for music-making, there's still a great deal of vitality to be found in using historic instruments and techniques in the music of **Bach**, **Beethoven**, and even **Berlioz**. More recently, those instruments have been used to make modern music as well: Composers have begun to write for the distinctive timbres of gut-string violin, wooden flute, and harpsichord, and early-music ensembles have commissioned new pieces to sit alongside **Handel** and **Vivaldi** on concert programs.

Collected Sense. The members of the Common Sense Composers' Collective are, from left, John Halle, Ed Harsh, Belinda Reynolds, Marc Mellits, Randall Woolf, Melissa Hui, Dan Becker, and Carolyn Yarnell.

This month, the Santa Fe New Music label has issued a compelling case for such generational hybrids with *The Shock of the Old*, a collaboration between **the Common Sense Composers' Collective**—an eight-member cooperative based in New York and San Francisco—and **American Baroque**, an early-music consort that makes its home in the Bay Area. The disc is available via amazon.com and the Web sites of the composers (commonsense.org), performers (americanbaroque.org), and the label (sfnm.com).

Since its inception in 1993, the members of Common Sense have composed for a different performing ensemble each year. According to founder **Dan Becker**, this particularly uncommon collaboration began as small talk more than six years ago.

"[American Baroque] flute player **Stephen Schultz** and oboe player **Gonzalo Ruiz** are old friends of mine," Becker explains. "Up until that point, they had recorded but hadn't done any live performances. I was talking to Stephen about our group at a party, and he said, 'Why don't you do a project for us?' " Becker notes that many early-music practitioners are also new-music adherents; American Baroque had even made two recordings of original compositions by their viola da gamba player **Roy Whelden**, both issued on the New Albion label.

The offhand comment led to months of experimentation. "We got together once a week and taped all of our sessions," Becker says. "They demonstrated their instruments and talked about problem areas that might come up. People started sending snippets of music experiments, improvisational games, chords re-voiced in different ways. We read everything over and over, taped them, and sent them back."

As the individual composers developed their pieces, they reacted to the unusual instruments and their implications in different ways. Becker and **Ed Harsh**, for instance, created spirited and witty pieces inspired by Baroque music, while **Marc Mellits** and **John Halle** composed works very similar in style to their music for modern instruments. **Melissa Hui** focused on the unique timbres of the instruments in "Shall We Go?" **Randall Woolf** took the musical gene-splicing further still.

"Before I moved to New York, my music was much more classical and Baroque-based," Woolf says, "and when I moved here, I got very involved in electronics. I was sort of thinking, 'Well, I thought I'd just left this behind!' But I found a way to incorporate it [by using] the sampler I'd just bought." Woolf sampled previous American Baroque recordings of music by **Telemann** and **Handel** and interpolated it into his work. "It enabled me to put the ancient thing in a little box and bring it out when I wanted to and to write in more modern, minimalistic ways for other instruments."

IS THAT A FACT?: A veteran newsman at heart, **Is Horowitz**, the former *Billboard* reporter and American Decca label executive whose recordings of guitarist **Andres Segovia** were recently discussed in this space (Classical Score, *Billboard*, June 8), phoned to gently bring an error to our attention. It would have been impossible for him to begin his tenure at *Billboard* in 1943, since he had just been drafted into the Army and shipped out to Europe that year. Horowitz served his country until the end of World War II and joined *Billboard* in 1948.

David Baerwald Resurfaces On Lost Highway

BY TOM DEMALON

NASHVILLE—"The thing is, you've got to be resilient in this world," David Baerwald says. "Stuff is going to happen. Stuff is going to hit you."

The subject of resilience is something Baerwald knows a bit about, and it has been the calling card of the characters inhabiting his songs during a career that has earned a devoted following and considerable critical acclaim.

Here Comes the New Folk Underground arrives July 16, nine years after his last solo set, *Triage*. "People actually thought I was in jail or dead or in a mental hospital or something," he says with a laugh. Though there has not been a proper solo release, Baerwald has been busy writing for others and working on music for films—including "Come What May" from *Moulin Rouge*, which earned him a Golden Globe nomination. A follow-up to *Triage*, was not a priority for Baerwald who, noting the proliferation of teen acts and exposed navels, says, "I was very hesitant to put my heart on the marketplace."

BAERWALD

The new solo project has its roots in the tragic death of the young son of longtime friend and collaborator Bill Botrell. "I felt the real need to just do something personal," he says. "Something personal" turned out to be gathering friends in his Los Angeles recording studio in 1998. "I wanted to do something really pure and simple, to just get through this thing." Six weeks later, nearly 30 songs were eventually issued, through a Baerwald fan site as the limited *A Fine Mess* set.

A copy made its way to Lost Highway president Luke Lewis and senior VP of A&R Frank Callari, who eagerly inked Baerwald to the label's roster. "This stuff is as good as anything he's ever done," Callari says. Baerwald's work, including co-writing several of Sheryl Crow's early hits, has secured an audience that Lost Highway intends to build upon.

"With Lost Highway behind it, it should do really well," says Don VanCleave, president of the Coalition of Independent Music Stores (CIMS).

Triple-A radio received the lead offering, the infectious rocker "Compassion," May 20, and, backed by a stellar band that includes guitarist Will Sexton, Baerwald has been doing dates ahead of the record's release. A brief break in early July, during which Baerwald will do some readings from a novel in progress, will be followed by more road dates starting later in the month.

Here Comes the New Folk Underground is a striking record, featuring the evocative, cinematic lyrics that are Baerwald's trademark. There's no shortage of eclectic, effortless melodies, either, like the Oakland soul-styled "Love #29," the gauzy, dream-like "The Crash," and the ebullient, horn-driven "Nothing's Gonna Bring Me Down." From hard circumstances, Baerwald and friends have forged a record that is a life-affirming response.

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World Radio History

JUNE 29 2002

Billboard® BOXSCORE™ CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BRITNEY SPEARS, NIKKA COSTA	Staples Center, Los Angeles June 4, 6	$1,859,167 $81.50/$56.25/$46.25	30,892 32,392 two shows one sellout	Concerts West, Nederlander Organization
BRITNEY SPEARS, NIKKA COSTA	Mandalay Bay Events Center, Las Vegas May 24-25	$1,427,697 $101.50/$81.50/$51.50	18,650 19,724 two shows	Concerts West, in-house
LIZA MINNELLI	Beacon Theatre, New York May 31-June 8	$1,318,100 $1,000/$50	14,182 20,258 seven shows	Clear Channel Entertainment
EAGLES	Delta Center, Salt Lake City, Utah June 6	$1,167,000 $135/$85/$55	11,103 sellout	Concerts West
KISS 108 FM CONCERT: GOO GOO DOLLS, ALICIA KEYS, CELINE DION, LEANN RIMES, ALANIS MORISSETTE, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. June 1	$1,163,345 $500/$60	19,888 19,900	Clear Channel Entertainment
EAGLES	Lawlor Events Center, Reno, Nev. May 31	$1,129,785 $150/$95/$55	11,727 sellout	Concerts West
EAGLES	Pengrowth Saddledome, Calgary, Alberta June 9	$1,067,485 ($1,636,882 Canadian) $93/$62/$47	14,013 sellout	Concerts West, House of Blues Canada
EAGLES	The Pit, Albuquerque, N.M. June 4	$1,011,391 $95/$75/$55	10,969 sellout	Concerts West, House of Blues Concerts, 462 Concerts
Y100 FEZTIVAL: SYSTEM OF A DOWN, INCUBUS, PAPA ROACH, JIMMY EAT WORLD, OUR LADY PEACE, PETE YORN, & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. June 7	$899,404 $46.50/$34.50	23,426 26,067	Clear Channel Entertainment
EAGLES	Idaho Center, Nampa, Idaho June 7	$897,182 $95/$75/$55	9,452 sellout	Concerts West, House of Blues Concerts, Bravo Entertainment
BRITNEY SPEARS, NIKKA COSTA	ARCO Arena, Sacramento, Calif. June 10	$847,174 $83.25/$57.50/$47.50	15,350 sellout	Concerts West
BRITNEY SPEARS, NIKKA COSTA	Compaq Center, San Jose, Calif. June 2	$843,912 $81.50/$55.75/$45.75	14,889 16,492	Concerts West
BRITNEY SPEARS, NIKKA COSTA	Oakland Arena, Oakland, Calif. June 1	$832,852 $85.25/$58.25/$47.75	14,221 14,634	Concerts West
BRITNEY SPEARS, NIKKA COSTA	Rose Garden, Portland, Ore. May 30	$806,876 $81.50/$55.75/$45.75	14,548 17,079	Concerts West, House of Blues Concerts
BRITNEY SPEARS, NIKKA COSTA	Alamodome, San Antonio June 15	$806,616 $72/$56.25/$46.25	15,769 17,111	Concerts West
BRITNEY SPEARS, NIKKA COSTA	America West Arena, Phoenix June 12	$803,930 $83.50/$57.75/$47.75	13,799 sellout	Concerts West
EAGLES	Don Haskins Center, El Paso June 3	$796,040 $95/$75/$55	9,480 sellout	Concerts West, House of Blues Concerts, 462 Concerts
BRITNEY SPEARS, NIKKA COSTA	Compaq Center, Houston June 16	$775,828 $82.85/$57.10/$47.10	14,160 sellout	Concerts West
EAGLES	Skyreach Centre, Edmonton, Alberta June 10	$744,569 ($1,141,425 Canadian) $93/$62/$47	9,987 sellout	Concerts West
BRITNEY SPEARS, NIKKA COSTA	United Spirit Arena, Lubbock, Texas June 14	$741,972 $74/$55.75/$45.75	14,256 sellout	Concerts West, Jack Utsick Presents
BRITNEY SPEARS, NIKKA COSTA	Pacific Coliseum, Vancouver May 28	$727,371 ($1,115,423 Canadian) $105.50/$90.50/$75.50	12,764 16,133	Concerts West, House of Blues Canada
BRITNEY SPEARS, NIKKA COSTA	Cox Arena, San Diego June 5	$655,400 $84.75/$59/$49	9,889 12,360	Concerts West, House of Blues Concerts
BLINK-182 & GREEN DAY, SAVES THE DAY	Tweeter Center for the Performing Arts, Mansfield, Mass. June 2	$647,744 $37/$32	19,900 sellout	Clear Channel Entertainment
HARRY CONNICK JR.	Chastain Park Amphitheatre, Atlanta June 4, 7	$542,594 $55.50/$27.50	11,039 13,400 two shows one sellout	Clear Channel Entertainment
LUTHER VANDROSS	Westbury Music Fair, Westbury, N.Y. May 22-26	$522,539 $53	10,932 10,968 four shows two sellouts	Clear Channel Entertainment
SAMMY HAGAR & DAVID LEE ROTH	UMB Bank Pavilion, Maryland Heights, Mo. June 7	$490,884 $61.50/$29.50	12,426 21,000	Clear Channel Entertainment
SAMMY HAGAR & DAVID LEE ROTH	Tweeter Center, Tinley Park, Ill. June 1	$473,522 $50/$20	12,164 28,589	Clear Channel Entertainment
TIM McGRAW, JESSICA ANDREWS	Ralph Engelstad Arena, Grand Forks, N.D. June 8	$425,595 $65/$38	8,213 9,786	TBA Entertainment
PATTI LaBELLE	Radio City Music Hall, New York June 15	$407,753 $91/$76/$51	5,144 6,013	Radio City Entertainment, Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Saratoga Performing Arts Center, Saratoga Springs, N.Y. June 4	$395,215 $30.50/$28.50	13,706 25,133	Clear Channel Entertainment
TREY ANASTASIO	Red Rocks Amphitheatre, Morrison, Colo. June 3-4	$349,760 $34.50/$32.50	10,658 18,900 two shows	Clear Channel Entertainment, KSE
POWER JAM: JA RULE, ASHANTI, 112, NAUGHTY BY NATURE, B2K, NB RYDERZ, AVANT, MADD SKILLZ, & OTHERS	Sun Bowl, El Paso, Texas May 17	$346,946 $35/$25	15,033 25,000	Rayrob
AMERICA'S JAZZ FEST: DAVID SANBORN, LEE RITENOUR, JOE SAMPLE, RAMSEY LEWIS, NANCY WILSON, & OTHERS	Merriweather Post Pavilion, Columbia, Md. June 1-2	$334,280 $41.50/$10.59	16,402 23,664 two shows	Clear Channel Entertainment, WJZW 105.9 FM
INDIGO GIRLS	FleetBoston Pavilion, Boston June 1-2	$297,305 $39/$28	9,144 10,000 two shows	Clear Channel Entertainment
PHIL LESH & FRIENDS, ROBERT HUNTER	Hearst Greek Theatre, Berkeley, Calif. May 31-June 1	$295,050 $35	9,048 17,000 two shows	Clear Channel Entertainment

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Venue Views™

by Ray Waddell

OOPS . . . I BLEW A TRANSFORMER: The Friday, June 14, show by **Britney Spears** at **United Spirit Arena** at Texas Tech University in Lubbock was a memorable one. Three songs into Spears' set, a house transformer blew, forcing the sold-out show's cancellation by promoter Concerts West. The pulling of the plug elicited scattered boos from the crowd.

"This was the worst possible show to have go down because of the audience," arena GM **Kent Meredith** notes. "This show went on sale in March. People were in line for three days, and it sold out the first day. This was the highlight of their summer." Meredith says Spears lost laser and stage lights, but sound and house power stayed on. "There was never a safety issue. The panel on the wall here says we could handle [Spears' production requirements]. We've had **Kiss**, **Creed**, **Pearl Jam** in here. It's not like we're a brand-new building, but this definitely puts a black eye on us."

Meredith was also quick to point out that the boos weren't directed at Spears. "I hope people understand the fan boos reported were boos of disappointment. They didn't boo her; they booed the situation. And the only way we can appease the fans is to bring her back."

Meredith says the Spears tour has previously experienced technical difficulties, including sound problems in Portland, Ore., and a stuck lifting platform in Phoenix. United Spirit Arena will quickly have a chance to work with Concerts West again, when the latter brings in the **Eagles** June 28. "That will be another opportunity for us to prove this is a great house for concerts."

FREAKY FRIDAY, PART II: June 14 was also an interesting day for Clear Channel Communications (CCC). **Melinda Heerwagen**, a Chicago-area woman, filed a lawsuit in Manhattan Federal Court against Clear Channel seeking unspecified damages for Clear Channel Entertainment's (CCE) allegedly gouging concert-ticket buyers with inflated prices. The antitrust lawsuit seeks class-action status on behalf of individuals who bought tickets to any live rock concert in the U.S. from CCC and its affiliates and subsidiaries from Jan. 1, 1997, through the present.

The suit states that from 1991 to 1996, concert-ticket prices rose by 21% while the Consumer Price Index shows that all prices grew by 15%, yet in the past five years, during the time of CCC's consolidation of the industry and when anti-competitive practices were implemented, concert ticket prices ballooned by 61% while the Consumer Price Index increased by only 13%.

Regarding the suit, CCE senior VP of public relations **Howard Schacter** tells Venue Views, "We won't comment on the specifics of a lawsuit but will say the lawsuit shows a lack of understanding of the way our industry works. Ticket prices are set by the artists, not by the promoters. We're in a volume business, and it's to our benefit to have prices set as low as possible."

In Washington, D.C., that same day, U.S. Senator **Russ Feingold**, D-Wis., from the Senate floor raised his concerns regarding "the concentration of ownership in the radio and concert industry and its effect on consumers, artists, local businesses, and ticket prices." Feingold believes that "a corporation that owns radio stations, promotion companies, and venues has a conflict of interest in terms of promoting its own concerts and tours on its radio stations over those of the competition."

Feingold also alleges that from 1996 to 2001, concert-ticket prices outpaced inflation: "We must look into allegations that consolidation in the radio industry has triggered anti-competitive practices and raised ticket prices." Finally, Feingold stated that "in the coming weeks, I will be introducing legislation to address the concerns about concentration and anti-competitive practices that have resulted from the Telecommunications Act" (see story, page 9).

STONED AGAIN: The Rolling Stones added three new markets to their upcoming world tour, with the band playing Hartford, Conn., Oct. 5 at the **Civic Center**; Tacoma, Wash., Nov. 6 at the **Tacoma Dome**; and Las Vegas Nov. 30 at **the MGM Grand Arena**. The Rolling Stones World Tour 2002/2003, produced by **Michael Cohl** with CCE, begins Sept. 3 in Boston at the **Fleet Center**.

CLARIFICATION: Area² headliner **Moby** and his U.S. managers, **Marci Weber** and **Barry Taylor**, co-produce the Area² tour with CCE.

World Radio History

HARD MUSIC

THE BILLBOARD SPOTLIGHT

What's Next On The Heavy-Metal Horizon?

BY GERRI MILLER

While it in some ways remains the Rodney Dangerfield of rock—that is, it gets no respect—hard music continues to sell and make inroads into the mainstream. Aided by crossover ballads, Linkin Park's *Hybrid Theory* has sold 7 million copies and Staind's *Break the Cycle* 4 million, while Puddle of Mudd's debut effort, *Come Clean*, has been certified platinum. System of a Down is having its biggest success yet with its double platinum *Toxicity*, and Ozzy Osbourne is finding a whole new audience and increased album sales thanks to that little home-invasion experiment on MTV.

The metal/hip-hop sub-genre, popularized by the likes of Limp Bizkit and Korn, has significant new entries with the latter's fifth album, *Untouchables*, and Papa Roach's sophomore effort, *lovehatetragedy*. But the format may soon be eclipsed by a return to a more melodic, guitar-based sound exemplified by artists such as Creed, Nickelback and party rocker Andrew W.K.

NEW TRENDS

"I think that guitar-based rock is poised to make a return. Stripped down, basic guitar/bass/drums music," says Ed Trunk, who hosts hard-music shows on New York talk-radio station WNEW as well as the nationally syndicated program *Rock the Nation*. He notes that, in the near future, metal will "move away from a lot of the sampled, rap-type, highly produced" music and toward "an early Black Sabbath–type sound with bands like Down, Brand New Sin and Speedealer.

"Then there's this underground movement coming through with bands like Iced Earth and Nevermore. It's starting to really take root in some places," says the radio vet, who touts new releases by Injected, Superjoint Ritual and Black Label Society and has high hopes for Rob Halford's *Crucible*, Rush's *Vapor Trails* and the next efforts from Marilyn Manson, Anthrax and Metallica.

Monte Conner, senior VP of A&R at Roadrunner Records, points to bands like the Hives, the Strokes and the White Stripes as evidence of a retro return and cites Thursday and Glassjaw as examples of another trend—emo-influenced hard rock. "These are the two things that are happening right now," he says, but he doesn't buy into the me-too tendency to sign artists for genre's sake. "The industry is so quick to recognize trends and rushes to capitalize on them that, very often, we kill a good thing. I think we have to be more conscious about that and sign good music and not just emulate what's happening."

Conner's label hit quadruple-platinum paydirt with Nickelback, a band much more mainstream than any act currently on its roster. While elated over the success of Nickelback's *Silver Side Up* and radio airplay for its singles ("How You Remind Me," "Too Bad"), Conner is not about to abandon the heavier bands that created "the brand name that is Roadrunner" or the fans that buy their music. "In fact, it's more important now than ever to continue to sign aggressive bands in the wake of Nickelback," he says, offering such examples as Killswitch Engage, Five Pointe O and 36 Crazyfists, plus new releases from Soulfly (*3*) and Coal Chamber (*Dark Days*). Roadrunner's slate also includes the second release from guitarist Jerry Cantrell, *Degradation Trip*. "We'll run the gamut of the hard-rock genre and do so without paying attention to trends or signing the stuff that all the other labels are signing," Conner says.

GET THE PARTY STARTED

Bob Chiappardi, president of Concrete Marketing, foresees the continued success of Korn, Linkin Park, Godsmack and Disturbed and a "metal mixed with melodic" sound, plus more introspective themes. "Things are getting more intellectual," he observes. "We're living in emotional times." He names 3rd Strike, A and 30 Seconds to Mars as new bands to watch.

Chiappardi doesn't see media darling Andrew W.K. as part of or heralding a trend, and neither does Lyor Cohen, president of W.K.'s label, Island Def Jam. His press department's efforts aside, Cohen credits W.K. himself for the media attention. "He's so different from a lot of the things out there, so he's compelling to write about. I would have preferred a tad less press visibility, but I don't think there's too much hype," he says.

W.K. aside, Cohen is focusing on marketing a hard-music roster that ranges from Slayer to Bon Jovi (which will release a new album Oct. 8) and includes newer acts Saliva, Hoobastank, Injected and Greenwheel. "I think Hoobastank will continue exploding. We're still committed to Injected. We don't believe in failure," says Cohen, whose label's "hyperactive urban department that's generating tens of millions of dollars in cash flow" affords the ability to nurture baby bands.

As for W.K., he is neither bothered by reviews that dismiss the songs on *I Get Wet* as simplistic or pressured by others that hail him as the savior of rock. "It is simple party music," states W.K., noting that his greatest pressure is self-generated and that he has it "way too good" to gripe. He insists that his music is "not a return to anything from the past" or "a reaction to music other people are making or music that sucks," stressing that he'd "be doing it no matter what was happening."

HOT TICKETS

Like Rob Zombie, System of a Down and a couple dozen other acts, W.K. is on this summer's Ozzfest, which may reap increased attention from Ozzy's TV visibility. "They'll be under a microscope," says Chiappardi about the bands on the bill. At

Continued on page 26

World Radio History

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The Blizzard Of Ozz

Space invaders: Ozzy and Sharon

The woman behind the heavy-metal icon's curtain, Sharon Osbourne, has stirred up a marketing frenzy around Ozzy and the family name.

BY KELLY BARBIERI

At 53, Ozzy Osbourne, the self proclaimed "Prince of Darkness," is looking toward a mighty bright future thanks in no small part to his wife, Sharon, master marketing mogul.

While the rock star has always enjoyed success with fans of hard music, the MTV reality show *The Osbournes* has launched Ozzy into the mainstream and landed the family on the covers of several magazines. The rocker also recently received a star on the Hollywood Walk of Fame.

In another surprising twist, Ozzy received an invitation to play for Queen Elizabeth at a Buckingham Palace concert to mark the 50th anniversary of her accession and an invite to the White House for dinner last April.

Almost all of the kudos for the recent Ozzy revelry are going to the entrepreneurship of manager-missus Sharon Osbourne. In fact, *Entertainment Weekly* recently suggested that Sharon just might be "the most powerful woman in rock."

But, according to many in the industry, this is not a new revelation. Sharon brought Ozzy into a new light six years ago with the introduction of Ozzfest—the heavy-metal festival that flew in the face of the grunge genre that held the charts captive at the time.

"Sharon is indeed a very sharp woman," says Bob Chiappardi, president of Concert Marketing. "When all the tours were taking off, she realized that there was a need for one that specialized in heavy metal, even if the genre was not popular. Then, she branded it with Ozzy's name."

Still it can be said that Ozzfest has not only kept Ozzy fresh musically but fresh in the mind of U.S. youth, as well. And the festival has become synonymous with the hardest and heaviest rockers new to both the airwaves and MTV rotation.

"Ozzfest has become the keeper of the gate, as far as new metal acts are concerned," says Chiappardi. "If a new band does not make it onto Ozzfest, they know that they are in trouble."

BOX-OFFICE BLITZ

According to Joseph Bongiovi, VP of marketing and tour sponsorships at Clear Channel Communications, which has promoted Ozzfest since 1997, the tour has developed into a hugely successful sponsorship machine. "During our first year with the tour, we had one sponsor, Best Buy, and that was more of a barter deal," says Bongiovi. "This year, we will have at least eight national sponsors that will not only bring in a lot of revenue but create a lot of additional marketing for the shows, as well."

Grosses also have increased since the tour inception by about $2 million a year until 2001, when final revenues jumped $8 million to just over $24 million, with a total attendance of 500,000.

The current demographic breakdown for the festival, according to Bongiovi, is between the ages of 24 and 40, with a 65% male audience. "These are people that have a lot of money," he says. In fact, the tour did so well last year that the public saw the premier of a second Ozzy tour called Merry Mayhem. Says Sharon, "Ozzy has a hardcore fan base, and we know that they are not going anywhere."

Although the initial numbers for the tour, which ran from Oct. 31 to Dec. 23, 2001, did not rival Ozzfest, it did bring in an additional $7 million for 22 shows.

The veteran rock god, along with Sharon, daughter Kelly and son Jack (another daughter, Aimee, refused to take part in *The Osbournes*) signed on with the Endeavor talent agency in April to look into a deal with MTV for a second season. The reality series, which was the third-most-watched show on cable in late April with more than 5 million viewers, raked in huge numbers for the music channel. In fact, the first episode of *The Osbournes* was the highest-rated debut in MTV's history, and the show has drawn in a whole new over-34 demographic.

Early in the negotiations, it was reported that the asking price for a new season was in the high seven figures, significantly higher than the initial paycheck they received for the wildly successful first season. After some wrangling, however, a deal was reportedly signed for a staggering $20 million for up to three more seasons. The next set of episodes will be set on the family farm in England.

"There is a large demographic which grew up with Black Sabbath and Ozzy that is hungry for this kind of exposure," says Bongiovi. "Ozzy is bringing families together. The generation gap no longer exists."

OZZY: THE BRAND NAME

"I think that things have progressed since the inception of Ozzfest [in 1996], which have turned Ozzy into not just a rock star, but a brand name as well," says Chiappardi. A brand name in a genre that is at the top of its game, according to an April 29 report in Billboard Bulletin, which stated that the RIAA's consumer profile survey for this year listed rock as the No. 1 genre in America with 24% of the purchases.

And it seems that Ozzy will

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Catalog Classics

Reissues by heritage artists are reigniting old fan bases and bridging the generation gap.

BY BRYAN REESMAN

Bands may rise and fall, trends may come and go, but classic albums are always a precious commodity. "Metal is an evergreen genre," affirms Adam Block, VP/GM, Sony Legacy Recordings. "New and old artists continue to find new audiences [and reach] new generations of fans. There is an appreciation for core artists that make virtually any time a good time to address their catalog."

Major and independent labels have actively been reissuing vintage, out-of-print and import-only titles in increasing numbers over the past two years, tapping into a strong demand for remastered and enhanced product. Legacy recently reissued Judas Priest's Columbia output, spanning 1977's *Sin After Sin* to 1990's *Painkiller*. Epic is unleashing most of the Ozzy Osbourne catalog in two phases, beginning with *Diary of a Madman*, *Blizzard of Ozz*, *Tribute* and *No More Tears*. And, through Sanctuary Records Group, Sony recently reissued the entire Iron Maiden catalog housed in vinyl replica covers.

With all of these artists remaining active, they can become actively involved with the reissue process, while their tours stimulate back-catalog sales. "I think it's real important to have band involvement," says Ed Trunk, syndicated hard-rock DJ at WNEW New York, "although that's not always possible because most of the artists who are having the catalog reissues done are no longer on the record label. At the very least, the labels should talk to somebody that really knows the

Continued on page 28

World Radio History

Artists Take Control Of The Music

While many have found success, some high-profile artist imprints have called it quits or quietly stepped out of the limelight. What does it take to make it work?

BY CLAY MARSHALL

Steve Vai doesn't get much sleep. In addition to being an accomplished guitarist who has earned six Grammy nominations over the course of his career, Vai also serves as president of Favored Nations, a record label he launched two years ago. His daily schedule demonstrates the delicate balance between creativity and commerce—or, more fittingly, music and the music business.

"I wake up at 7 o'clock, get the kids off to school, go to the gym and then play my guitar for an hour," he says. "By 10 o'clock or so, I'm sitting in the [office] chair here, and I usually work all day until midnight. Every other day, I work until about 3 o'clock, and then I go into the studio till midnight."

Vai is one of a handful of musicians in the hard-rock community who successfully juggle their own artistry with label concerns. But many other high-profile imprints founded in recent years, including the Osbournes' Divine and Marilyn Manson's Posthuman, are currently without distribution deals. Still others, such as Lars Ulrich's The Music Company and Megatronic, the imprint launched by Powerman 5000's Spider One, are either inactive, on hold or have nothing in production at this time.

TIME, MONEY AND MORE

According to Vai, discipline and delegation are key. "Running a label takes a tremendous amount of focus and energy," he says. "When I'm expressing myself musically, I'm most comfortable when in control of the elements. But, when you're running a business, you have to know how to surround yourself with great people. You simply cannot hold everybody's hand."

Nickelback singer Chad Kroeger will soon launch an as-yet-unnamed imprint licensed under Roadrunner Records. Roadrunner president Jonas Nachsin says he's not concerned that the venture might compete for the attention of the label's top-selling artist. "I'm not worried at all that it will detract one bit from Nickelback," Nachsin says. "Chad has aspirations that include being both a successful recording artist and a successful executive. His activity with Nickelback is one thing, and he has time and energy to do this."

Nachsin says Roadrunner supported Kroeger because of his hand in discovering and developing the gold-certified band Default. "He was able to prove that he really has an ear for talent," he says. "It certainly had nothing to do with being a reward mechanism—Chad didn't all of a sudden have a hit record and say, 'Hey, somebody give me a production deal.' The guy is just a really talented, highly energetic artist and would like to be more than that."

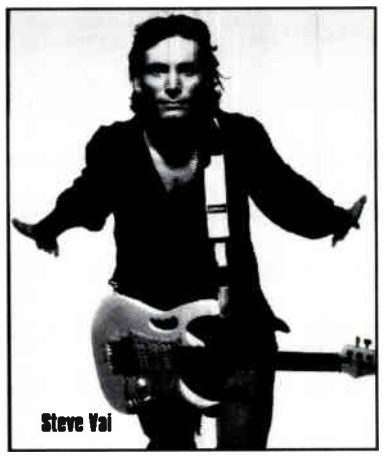
Other artists, such as Devin Townsend (HevyDevy), Phil Anselmo (House Core) and Neal Morse (Radiant), started labels as a means to further their own musical interests. "I wanted to have my hands on the steering wheel of my career," says Morse, who launched Radiant in 1997.

Currently, Radiant is distributed by Metal Blade Records and only releases projects with which Morse has been directly involved, such as Spock's Beard and Transatlantic. Morse says he'd be willing to branch out, if he had both the time and unlimited financial resources. "You have to have enough money around so that you can really invest in acts, and you have to feel pretty secure about that to do it," he says.

LABORS OF LOVE

Limp Bizkit front man Fred Durst, whose Flawless imprint has scored chart success with Puddle of Mudd, is indeed scouting for fresh talent. "I'm open to any type of music, as long as it's real and I feel it has a career," he says.

Durst says Flawless is currently battling the stigma of its identity stemming primarily from its founder. "Nobody goes around saying, 'This is Jimmy Iovine's new band,'" he says. "It's really weird that it always has to be, 'This is from Fred Durst.' It's new for me to be putting artists out into the world, so once people get used to that idea, I think they'll stop focusing on me."


Steve Vai

Poison

Fred Durst

Poison recently released *Hollyweird*, the band's second album on its own Cyanide imprint, distributed by Jimmy Buffett's Mailboat label. "Our philosophy was, nobody's going to fire us off our own label," singer Bret Michaels says. "I knew one day I wouldn't have to wake up and go, 'I worked six months on this album, and they're going to shelve it for years.'"

He refers to *Crack a Smile*, the record Poison completed for Capitol in 1995 that didn't see an official release until 2000. "I was really proud of [that album], and it was heartbreaking when they said they were shelving it," he says. "Record companies can be absolutely great when it's all working in their favor, but if they change their regime and a new president comes in, he may want to change the image of the label."

That was a primary reason why Marilyn Manson's Posthuman imprint recently severed ties with Priority Records. "We entered into a deal based on a relationship with a certain group of people that disappeared when the [Capitol] merger took place," says Posthuman owner Tony Ciulla. "The new situation wasn't going to be something that was going to work for either Capitol or Posthuman, so we're in the process of finding a new distribution home for the label."

Michaels says Poison's current arrangement is more viable for the band: "We had to [ask], 'Do we want to make a dollar a record, or do we want to make eight dollars?' Now, we put up the money for our own albums. We decide the songs we want to write, we maintain our publishing and we completely own everything we record."

But Vai, whose Favored Nations distributes other artists' music, says his reward is not financial. "The thing I enjoy most about having a label is that I get to hear and work with very talented and inspired artists," he says. "[It's] the sense of achievement—to look back and know we've released a dozen records and that I've helped bring a certain kind of music into the world that I know people find valuable and stimulating.

"We put all profits back into the label," he continues. "I don't use this label as a source of income; it's a labor of love. But I'm not complaining—I make a good living as a musician, and my first and foremost love is playing the guitar. And I get enough of that done." ■

Assistance in preparing this story was provided by Todd Martens in Los Angeles.

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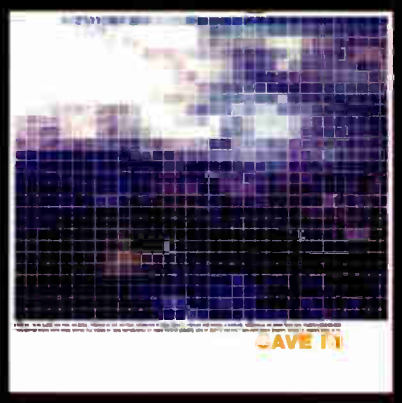

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World Radio History

HARD MUSIC

Euro Metal Rages On

Billboard correspondents offer dispatches from key European markets on noteworthy bands achieving success beyond their home territories.

U.K.
Artist: Lostprophets
Album: *The Fake Sound of Progress*
Label: Visible Noise/S.I.N.E.
Web site: www.visiblenoise.com

Given the saturation of U.S. acts in the U.K. media and charts, it's no surprise a number of decent young British bands are starting to carry the fight back across the Atlantic. Hundred Reasons and the Cooper Temple Clause are drawing favorable reviews, but Welsh act Lostprophets are one rung further up the commercial ladder. Signed to U.K. indie Visible Noise, the band is licensed for the rest of the world to S.I.N.E. (Sony Music Independent Network Europe). "We have released and started working the album, *The Fake Sound of Progress*, in most of the world—all of Europe, the U.S., Canada, Japan and throughout Asia—[and] Australia has scheduled the album release for July," says S.I.N.E.'s London-based marketing VP, Torsten Luth. "As this is a rock band, marketing planning strongly emphasizes and revolves around touring. This is supported by up-front street marketing. Brilliant live shows were the basis of their success in the U.K. and is a pattern that follows them wherever they go." In the U.S., Columbia has already seen early success with Lostprophets, says Luth. "Only one single ["Shinobi Vs. Dragon Ninja"] has gone to radio in the U.S. so far, and sales are picking up. Shipments [for the album] are currently beyond 110,000 units, with more than 55,000 scanned, resulting in a first dip into the Billboard 200." Luth says this is down to "good response at, and to, radio, shows and, increasingly, word of mouth. Their constant touring is a key factor." After a second U.S. tour sponsored by MTV2, Lostprophets is booked for all the U.S. Ozzfest dates later this year.

—ADAM HOWORTH

GERMANY
Artist: Donots
Album: *Amplify the Good Times*
Label: Gun Records/BMG
Web site: www.gunrecords.de

From Münster in the west of Germany, Donots sing in English and offer a more old-school take on melodic punk rock than its U.S. nu-metal peers. The band's recent single, "Saccharine Smile," offers a good example of its knack for combining strong hooks with new-wave chops and was released in Germany last month thru BMG subsidiary Gun Records. The band's third album, *Amplify the Good Times*, arrived June 17 with Swedish indie Burning Heart (home to the Hives) handling the release for Europe outside the GSA territories. The band's previous release, *Pocketrock*, made the German top 30 last year, prompting Gun's managing director Wolfgang Funk to predict a top-10 placing for the new album. "The album will be promoted through press interviews and ads, independent radio promotion, TV interviews and video plays, and a street-poster campaign," says Funk. "One of the most important promotion tools is the European tour with [Burning Heart act] Millencolin and two shows with Die Toten Hosen, plus the summer festivals and their own headlining tour in September and October." Funk started Gun Records 10 years ago as a joint venture with BMG, who bought it outright at the start of 2002. "We do all marketing, A&R and promotion, and BMG takes care of distribution. If needed, we sometimes use BMG Berlin for marketing and promotion as well." Donots currently has no distribution in the States. Says Funk, "They don't give a shit in the U.S. about European bands; they don't care about the music—just where the bands come from." *—A.H.*

FRANCE
Artist: Pleymo
Album: *Episode 2: Medecine Cake*
Label: Epic/Sony Music France
Web sites: www.sonymusic.fr/ www.pleymo.com

Taking its name from Playmobil toy characters, the group Pleymo has been described as the "elegant and epileptic" leader of French neo-metal. After selling 10,000 copies of its 1999 album *Keçkispasse?*, released on Wet Music/M10, the hardcore sextet has delivered *Episode 2: Medecine Cake* via Epic France. Released in January in France, Belgium and Switzerland, *Medecine Cake* debuted in the top 15 on the French album chart and has already sold more than 40,000 copies. Lead singer Mark Maggiori, aka Kemar, explains, "Our music is completely new to France. We call it 'new rock.'" Produced and mixed by Fabrice Leyni, known for his work with NTM, *Medecine Cake* eclectically melds underground hip-hop, electronic and extreme new-age metal. "We've developed a very creative marketing plan for Pleymo," says Annick Geisler, international marketing manager for Sony Music France. "Without substantial radio or TV coverage, we've relied on street marketing,

Continued on page 26

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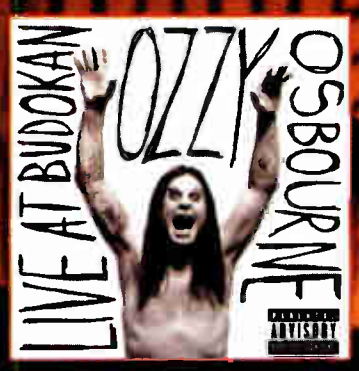

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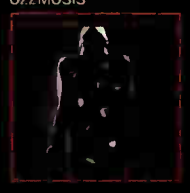

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PARENTAL ADVISORY EXPLICIT CONTENT

World Radio History

HARD MUSIC

THE OSBOURNES

Continued from page 21

once again be at the forefront of the genre, with his latest offering, *Down to Earth*, which was released at the end of last year, certified gold by the RIAA for sales of 500,000.

The new album is the 24th consecutive release, including his recordings with Black Sabbath, for which Ozzy has earned at least a gold certification in the U.S.

In addition, this summer's Ozzfest is in the final stages of preparation. Bands on the roster include System of a Down, Andrew W.K., Adema, Rob Zombie, Meshuggah, Apex Theory, Lostprophets, Pulse Ultra, Neurotica, Flaw, Mushroomhead, 3rd Strike, Otep, Seether, Glassjaw, Used, Soil, Ill Nino and Chevelle.

A second Merry Mayhem tour is also in the works, and, as if that wasn't enough, Simon & Schuster announced a $3 million deal on May 9 to publish two books about the Osbourne brood.

So what is next for the Prince of Darkness? "I could see a movie sometime in the future, but I don't think that we will see any themed restaurants," says Chiappardi. "The one thing we can count on is that Sharon will not allow Ozzy to become overplayed." ■

CATALOG CLASSICS

Continued from page 21

band and its history." He applauds the recent Judas Priest, Alice Cooper and Cheap Trick reissues, as well as the expanded edition of UFO's *Strangers in the Night*.

LATEST WAVE OF REISSUES

One band that has always tried to give fans more bang for the buck is Iron Maiden. The group has actually re-released its full catalog on CD three times. The first batch, in the mid-'90s, included bonus tracks from all the corresponding singles B-sides. The second wave, released in 1999, nixed the bonus tracks but offered new liner notes, photos and CD-ROM videos.

This latest wave of Iron Maiden reissues celebrates the 20th anniversary of the band's groundbreaking album, *Number of the Beast*. "For the first time, the entire catalog of Iron Maiden is now available on one label and through one distribution network," affirms Cory Brennan, VP of marketing, Sanctuary Records Group. "In the current retail climate, where shelf space is a premium, major accounts are not stocking as deep of a catalog as they have in years past; however, the consumer demand and interest remains high." Further, the first 6,666 fans to collect six of the Maiden albums, then mail in proof-of-purchase stickers to a special address, will receive a limited-edition copy of the band's previously unreleased demos, *The Soundhouse Tapes*.

Other labels have been actively involved in reissues. Portrait has picked up select hit albums and packaged them with new audio and visual material, including Accept's *Balls to the Wall*, Quiet Riot's *Metal Health*, Europe *The Final Countdown*, Britny Fox's *The Best of Britny Fox* and the forthcoming Bruce Dickinson *Tattooed Millionaire* release. Having acquired catalog label Castle Records, Sanctuary has launched a special products/catalog division that has released albums by Marillion and Uriah Heep, two bands that have lacked a strong North American presence throughout the last decade.

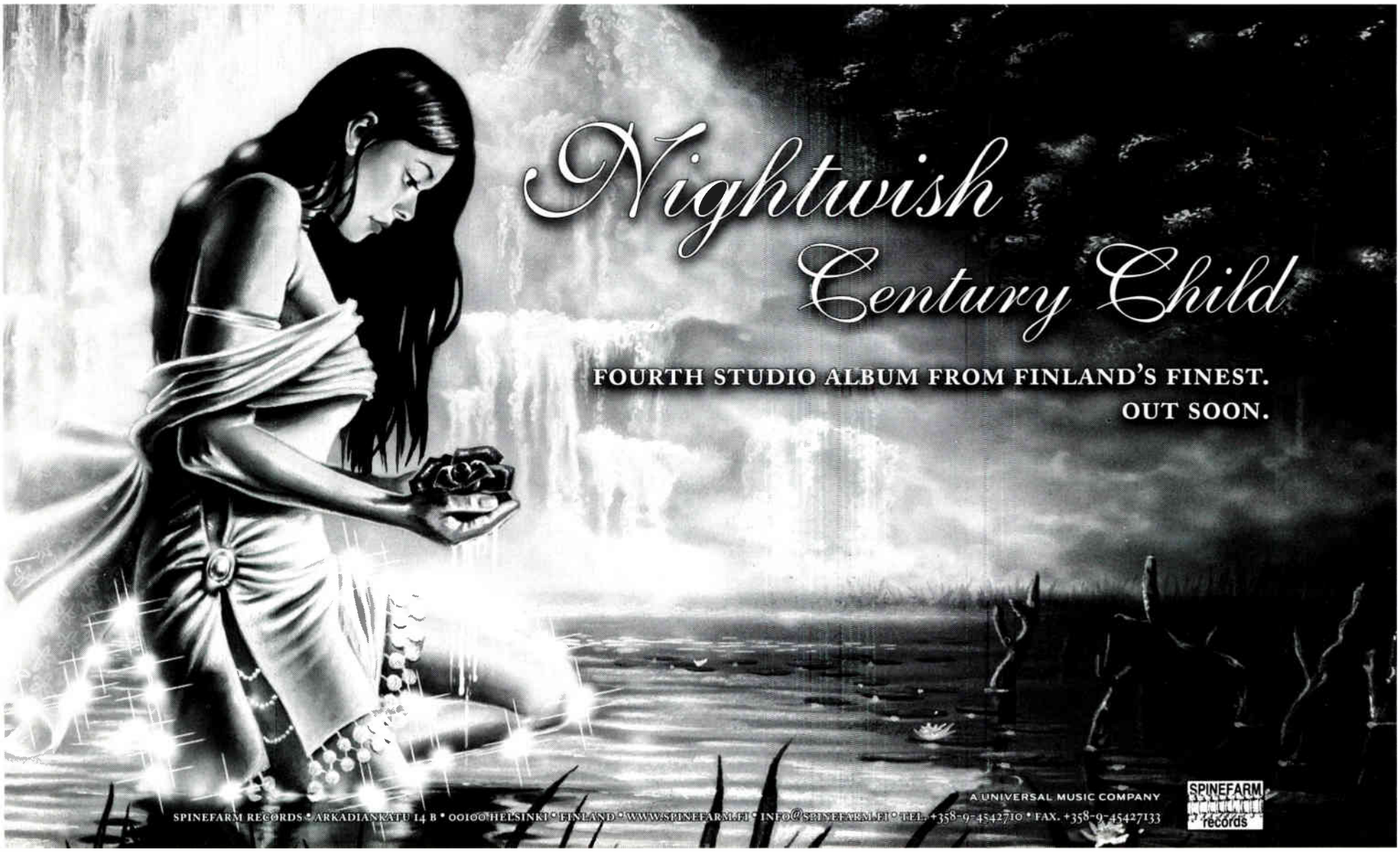
Screaming Ferret Wreckords recently resurrected catalog from Nuclear Assault (featuring ex-Anthrax and Brutal Truth bassist Danny Lilker) and Meliah Rage (former band of Godsmack front man Sully Erna). Rhino has released boxed sets by Deep Purple and Alice Cooper and compilations of Dio and Dokken songs. Spitfire is the king of indie reissues, having acquired titles by Yngwie Malmsteen, Deep Purple, Krokus, Twisted Sister, Ted Nugent, Tygers of Pan Tang, Crowbar and many other artists. When European bands like Blind Guardian, Gamma Ray and Virgin Steele do well for labels like Century Media, Nuclear Blast and Noise, those companies release back catalog domestically to tap into their new fanbase.

DON'T MESS WITH PERFECTION

Sometimes the reissue process can actually hurt public perception of an artist or product. Due to a royalty dispute between Ozzy and two past musicians (bassist Bob Daisley and drummer Lee Kerslake), he opted to have the rhythm tracks from *Diary* and *Blizzard* completely re-recorded by his current bassist and drummer. Many fans have been outraged by this maneuver.

"The re-recorded versions of the first two Ozzy CDs are the worst example of a reissue ever," says Trunk. "To tamper with such classics—and not even make it known on the outside packaging—is terrible. I don't care what the legal issues are, work it out. These were classic rock albums that are now badly altered. Remastering, bonus tracks and enhanced packaging are great, but to start re-recording and, in some cases, remixing, is really taking it too far and, in many cases, messing with perfection."

For the most part, reissues are a great way to bring renewed attention to heritage artists. Diehard fans cherish the prospect of obtaining unheard songs, which is like getting new songs from a band's classic line-up. "The best way to stimulate renewed and new interest is to try to add to the already existing story," observes Block. "Whether it be bonus tracks or expanded packaging, these are ways that we attempt to enhance the experience of the original records. Ideally, you're appealing to the existing fan first, giving them something new that's exciting. Then, because of the story of this new material and the new, added depth to the experience, you're hopefully generating enough interest that new fans are going out and discovering them." ■



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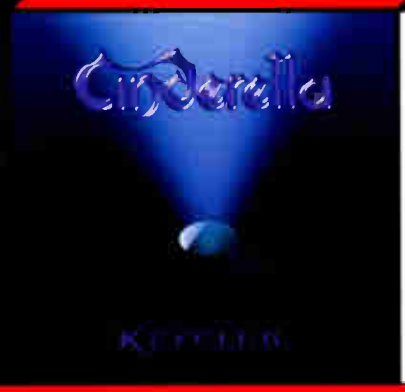

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VARIOUS ARTISTS	STRAIGHT TO HELLA TRIBUTE TO SLAYER	CLP 0487
VARIOUS ARTISTS	COVERED DEAD OR ALIVE:A TRIBUTE TO BON JOVI	CLP 0785

RIGHT RANGER	ROCK IN JAPAN	CLP 0616
LITA FORD	GREATEST HITS LIVE	CLP 0504
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DANGEROUS TOYS	GREATEST HITS LIVE	CLP 0745
PRETTY BOY FLOYD	PORN STARS	CLP 0681
BANG TANGO	GREATEST TRICKS	CLP 0726
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ALBUMS

Edited by Michael Paoletta

POP

★ ROLLINS BAND
The Only Way to Know for Sure
PRODUCER: Cliff Norrell
Sanctuary 06076-84551
Rollins Band is one of those rare groups that plays its guts out night after night, leaving nothing onstage but sweat and maybe a little blood. The over-caffeinated rants of frontman Henry Rollins and the savage riffs behind him create a piston-fired frenzy of released aggression as direct and to-the-point as a kick to the head. *The Only Way to Know for Sure*, a double-disc live set recorded in Chicago in March, captures the band in its most natural element—guns blazing. No overdubs or fancy edits here, just bone-crunching rock and plenty of lyrical bile. As relentless as Rollins is, guitarist Jim Wilson, bassist Marcus Blake, and drummer Jason Mackenroth keep step with muscular rock that's smart enough to sidestep the format's typical clichés. Especially ferocious is "Gone Inside the Zero," disc two's leadoff track, and the follow-up, "Nowhere to Go But Inside."—***JDF***

★ MAIA SHARP
Maia Sharp
PRODUCERS: Maia Sharp, Mark Addison, Randy Sharp
Concord 2150
Maia Sharp's eponymous second album conjures the allure of yesteryear's Brill Building luminaries. Nearly all of its 12 radio-poised pop tracks were written in collaboration with one or more songwriters, including Sharp's father, Randy. Sharp wields her crisp, alluring choruses like a temptress; listeners will surely be ensnared. A multi-instrumentalist with a particular flair for moody sax wails, Sharp pens vivid character sketches about desperate, no-win trysts and the impossible nature of fame. The 31-year-old often caps her clear, brawny vocals with a sad twist, particularly on such sly lines as "I come a little closer to a hit with every miss," from "You Can't Lose Them All." "Sinners," the best cut on this set, says it all: Sharp's tear-soaked lyrics and high-cresting melody conspire for a finely crafted lesson on invincible pop.—***KIT***

S P O T L I G H T S

GEOFF TATE
Geoff Tate
PRODUCER: Geoff Tate
Sanctuary 06076-84555
Vocalist Geoff Tate's first solo album outside Queensrÿche could, if promoted correctly, finally draw attention to a stellar voice that has gone unheard outside the metal lexicon. Although he keeps in check the tenor he can magnificently tap, Tate artfully flexes his five-octave range over 11 cuts that bring together electronica atmospheres and hard-rock passion surrounded by textures and harmonies that recall Queensrÿche's *The Promised Land*. Delving into matters of the heart but thankfully eschewing schmaltz, opener "Flood" builds an enjoyable tension that's retained until the last guitar lick on the heartbreaking "Over Me." At times dreamy ("Touch"), dramatic ("In Other Words"), and danceable ("A Passenger"), this eponymous set is an essential musical journey that can easily cross mainstream rock and top 40 borders. In fact, any PD who doesn't embrace first single "Off the T.V." pronto should turn in his or her headphones.—***CLT***

VARIOUS ARTISTS
Music for the Cure: It's About Eve
PRODUCERS: various
Fore Reel 5799
"There is no immediate cure, all women are at risk, and early detection is vital to survival. This project honors all women who have lost the fight to breast cancer and all those who have survived it," writes *Music for the Cure* executive producer Hernando Courtright in this charity album's liner notes. (Proceeds will benefit the Libby Ross Foundation and the T.J. Martell Foundation.) *Music for the Cure* shines the light on independent (pre-

dominantly) female artists who have banded together in the name of sisterly support. In the process of motivating and healing, the collection may even introduce new talented faces into the mainstream: Wellville ("How Does It Feel"), Lava Baby ("If I Did Not Have You"), Sister Someone ("To Be a Girl"), and Emily Curtis ("Just the Same"). Bonus track and Beatles cover "The Word" features Joan Jett, Sara Lee, and Leni Stern, among others. Contact 212-410-9055.—***MP***

ZUCO 103
Tales of High Fever
PRODUCER: Zuco 103
Ziriguiboom/Six Degrees 657036 1072
Two years ago, Amsterdam-based trio Zuco 103 made a dazzling debut with *Outro Lado*, which effortlessly merged cool electronic lounge beats and sultry tropical rhythms. *Tales of High Fever* finds the band—Brazilian vocalist Lilian Vieira, Dutch drummer Stefan Kruger, and German keyboardist Stefan Schmid—continuing this quest, while at the same time bringing new flavors into the mix, particularly '60s-hued 5th Dimension-shaded soul, '70s-era Philly orchestration, and U.K.-charged breakbeats. The threesome even explores roots music; witness "Curso de Reclamação—Lição 1" (Complaining Course—Lesson 1), complete with fiddle loops, guitar riffs, distorted violin, and Vieira's rap-meets-folk rapid-paced delivery. Such guest musicians as Marcos Suzano (percussion), Siba (violin), and Peter Bergman (bass), among others, only enhance an already colorful and spirited soundscape.—***MP***

DAVID JOHANSEN & THE HARRY SMITHS
Shaker
PRODUCERS: David Chesky, Brian Koonin
Chesky JD236
David Johansen was so at home with the renowned archivist Harry Smith-inspired folk blues of his preceding album, *David Johansen & the Harry Smiths*, that he's back two years later, mining even deeper into the heritage. His picks this time are even more obscure, ranging from Memphis Minnie's "In Love Again" to the Tommy McClennan version of "Deep Blue Sea"—which segues seamlessly into "My Morphine" by David Rawlings and Gillian Welch, the set's only contemporary sources. Recorded again at St. Peter's Church in New York, the disc, which is a bit edgier this time, retains its predecessor's—and Chesky's—emphasis on superior sonic quality. Indeed, it's almost as if you're sitting in the pews with Johansen and his equally authentic and superb Smiths (guitarist/mandolinist Brian Koonin, guitarist/dobro player Larry Saltzman, bassist Kermit Driscoll, and drummer Keith Carlock)—or, to keep it real, on the front porch.—***JB***

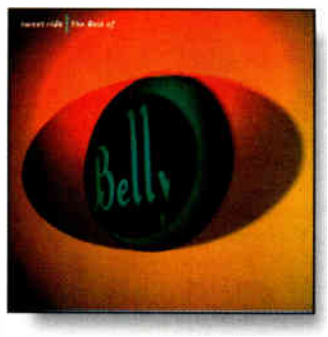
ENON
High Society
PRODUCER: D. Sardy
Touch and Go 235
The remarkable amount of ground Brooklyn, N.Y., quartet Enon covers on its sophomore release, *High Society*, isn't surprising considering all its members have been in other bands of note. Led by ex-Brainiac guitarist John Schmersal, who shares vocal duties with former Blonde Redhead bassist Toko Yasuda, the band delivers an eclectic mix of sounds and styles that complement each other surprisingly well. Ex-Skeleton Key rhythm section Rick Lee and Matt Schulz provide an abundance of quirky samples and oddball percussion, while leaving plenty of room for the band's pop-rock melodies. The manic "Pleasure and Privilege" comes closest to resurrecting Brainiac's new-wave highwire act, but elsewhere, the band indulges the various personalities of its members. A taut beat and Yasuda's enveloping vocals conjure a mysterious world on "In the City," while the silly "Disposable Parts" will have Devo fans doing their best herky-jerky robot dance. From the jangly alt-pop of "Window Display" to the clever garage-funk hybrid of "Carbonation," Enon delights in surprising itself as much as the listener.—***JDF***

ORIGINAL OFF-BROADWAY CAST
The Spitfire Grill
PRODUCER: James Valcq
Triangle Road 2836
In a genre known for being big and brassy, it's always a pleasure to come across a musical that revels in its quiet moments. That's why *The Spitfire Grill*, an off-Broadway show about a young woman whose spirit helps revive a dying town, is like a breath of fresh country air. You won't hear trumpets blaring—composer James Valcq (working here with lyricist Fred Alley) produces a rich sound with little more than a mandolin, accordion, violin, and cello. The entire cast is strong, especially the luminous Liz Callaway. One of Broadway's best belters, she exhibits remarkable control in "When Hope Goes." This elegy to a once-vibrant community is extremely powerful, even though her voice rarely rises above a whisper. For more info, visit playwrightshorizons.org.—***MS***

(Continued on page 32)

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

BELLY
Sweet Ride: The Best of Belly
PRODUCERS: various
Sire/Rhino R2 78246
Here and gone inside of five years and leaving only two albums (1993's *Star*, 1995's *King)* behind, Belly seems to have vanished well before reaching its potential. And maybe that's why *Sweet Ride* leaves one to again ponder what was lost when the band imploded during its final tour. That considered, certainly welcome is this album's collection of rarities and previously unissued cuts, which include covers of "Are You Experienced?" and "Hot Burrito #1," a version of "Judas My Heart" sung in French, and a live take on "Dusted." Yet these cuts make *Sweet Ride* a far cry from a best-of. While the band's key singles—"Feed the Tree," "Gepetto," "Now They'll Sleep"—are included, all these rarities and B-sides take the place of such shining moments from *King* as the title track and "The Bees," probably the album's best song. It's a shame, because there's little chance anyone will ever bother doing a proper best-of for a band without much selling power. Produced with singer Tanya Donelly's involvement, *Sweet Ride* is certainly a must-have for the still-devoted, but it's an awfully incomplete and inaccurate portrayal of the band's best work. Still, it's nice that all these rarities have been collected in one place, and that



the unissued tracks have been unearthed; and Donelly's track-by-track commentary is a huge plus.—***WO***

RUSTY & DOUG KERSHAW
Greatest Hits
PRODUCERS: Cary E. Mansfield, Bill Dahl, Wesley Rose
Varese Sarabande 302 066 347
Penultimate swamp-pop classic "Louisiana Man" by brothers Rusty and Doug Kershaw—originally released on Acuff-Rose Publishing founders Roy Acuff and Fred Rose's Hickory Records (and produced by Rose's son Wesley)—reached the top 10 on the country & western charts in 1961 and pointed the way to South Louisiana Cajun music and culture. But the Kershaws were hardly limited to Doug's autobiographical tune about his bayou upbringing, which featured his infectious Cajun fiddling and an edgier brother-harmony vocal sound than country contemporaries the Everly Brothers. Though the duo delivered other heritage-inspired songs like "Cajun Joe (Bully of the Bayou)" and country hit "Diggy Liggy Lo," the Kershaws were equally adept at rockabilly (1957's "Hey Mae," which obviously owed to Elvis Presley) and varied material from the likes of Hank Williams ("Why Don't You Love Me"), Don Gibson ("Sweet Sweet Girl to Me"), and Felice and Boudleaux Bryant ("Hey, Sheriff"). This fabulous hits collection serves as a fitting memorial for Rusty, who died last year—38 years after the two split professionally and Doug achieved solo stardom.—***JB***

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

World Radio History

(Continued from page 31)

DANCE/ELECTRONIC

▶ FATBOY SLIM
Live on Brighton Beach
PRODUCERS: various
Southern Fried/Ministry of Sound/MCA 246 695 006
Most DJs wish they could rock as hard as Grammy Award-winning Fatboy Slim (aka Norman Cook). Known the world over for in-your-face beats, Slim has a clairvoyant-like knack for knowing what will—and won't—keep bodies rockin'. Those who remain skeptical of this man's mastery of the turntables are highly encouraged to spend time with *Live on Brighton Beach*, which was recorded last July at a free beach party (for 40,000 people) in southern England. Slim kicks off the proceedings with Underworld's six-year-old classic, "Born Slippy." From there, it's a raw, funky, and adrenaline-fueled ride that doesn't let up until the last track, Roland Clark's "Speak Lord (I Get Deep)," plays its last prophetic riff. Between these defiant bookends are such jacked jams as Minimal Funk's "The Groovy Thang," Jark Prongo's "Rocket Base," Leftfield's "Phat Planet," Scanty's "Southern Thing," and Basement Jaxx's "Where's Your Head At?" Slim also intertwines a few of his own productions ("Star 69," "Right Here, Right Now") into the party mix. FYI, Slim is confirmed to headline another free party on Brighton Beach next month.—***MP***

COUNTRY

▶ SHEDAISY
Knock on the Sky
PRODUCERS: Dann Huff, SheDaisy
Lyric Street 65015
Pop sister trio SheDaisy created a Music Row buzz, mostly negative, with its debut album, which nevertheless was certified double-platinum and generated hits for country radio. The act's second album, billed "deeper" than its predecessor, remains shallow stylistically, coming off like some kind of backwoods Spice Girls. The perky presentation of "Mine, All Mine" does a disservice to its self-pitying lyric, and "Turn Me On" cops licks from "Do the Hustle." Titles like "I'm Lit" and "Man Goin' Down," as prettily as the songs swirl and spin, conjure entirely different meanings than what lyricist Kristyn Osborn serves up. "Get Over Yourself" is just plain annoying, and such Thorazine ballads as "Rush" and "The First to Let You Go" remind us that one Diane Warren is plenty enough for country music. "I Wish I Were the Rain" quickly evaporates, and likewise "Repent" and "Everybody Wants You" work up a bit of righteous sweat before they bog down in production. Plenty of this stuff is well-written, the girls can sing, and no doubt there is a format home for this somewhere. But only in Bizarro World would this be considered country music.—***RW***

R&B/HIP-HOP

▶ AZ
Aziatic
PRODUCERS: various
Motown 8074
Underrated might be one way to describe the career of AZ. Underappreciated may be even better. The Queens, N.Y., MC is poised to rectify such matters with *Aziatic*. His fourth overall release—and second for Motown—*Aziatic* showcases both AZ's lyrical abilities and his ear for music. The set's first offering, the aptly titled "I'm Back" featuring El Shaber, intertwines hardcore lyrics and a horn-drenched backdrop. Longtime partner-in-rhyme Nas turns up on "The Essence." The pair, who have worked together on various projects—including its group, the Firm—trade line for line with precision over a Baby Paul and Mike Risko-produced track. Other highlights on the soulful set include "Fan Mail" and "Once Again."—***RH***

★ STEVE HARVEY
Sign of Things to Come
PRODUCERS: various
MCA 088 112 875
Recording projects fronted by celebrities sometimes come off as vanity affairs, with only a passing nod to the music. In this first of a three-record production deal with MCA, comedian/morning host Steve Harvey thankfully puts the music first, delivering a 13-song compilation that stands head and shoulders above most similar collections. Featuring established and generation-next R&B/hip-hop artists, the set underscores Harvey's well-known mission to promote feel-good music with positive messages. Said mission is carried out by a talented roster of MCA-affiliated and non-label affiliated artists bearing new songs, including Dave Hollister, Mary J. Blige (a "No More Drama" remix with P. Diddy), Joe, Carl Thomas, and Rahsaan Patterson. And old-schooler Harvey documents his change of heart about some hip-hop with the inclusion of party tracks by Mr. Cheeks and Bathgate with Fabolous. But it's the newcomers who shine here, among them Dejur and the B.L.A.C.K. Experience.—***GM***

RAYVON
My Bad
PRODUCERS: various
Big Yard/MCA 2757
Rayvon looks set to follow in the footsteps of longtime collaborator and friend Shaggy by bringing the worlds of dancehall, R&B, and pop together on his Big Yard/MCA debut, *My Bad*. Known for his guest appearances on Shaggy hits "Angel" and "In the Summertime," the singer/songwriter has crafted a melodic, 14-track set that blends all genres while remaining true to his own sound. Lead single "2-Way" showcases Rayvon's player side. The track, featuring Shaggy, Rik Rok, and labelmates Brian & Tony Gold, is an appropriate introduction to the set. "Do You Wanna Ride" serves as the album's purest dancehall track. This head-nodder, produced by Shaggy, will surely have bodies moving this summer. Rayvon also taps into his reggae roots on such tracks as the melodic "Danger Zone" and "English Pound."—***RH***

LATIN

NICOLE
Viaje Infinito
PRODUCER: Andrés Levin
Maverick Musica/Warner Music Latina 092743509
If Chilean singer Nicole had once emerged as a teen popstress, her fourth album leaves that notion far behind. *Viaje Infinito* presents Nicole not only as a singer/songwriter with a significant contribution to all 11 tracks (two written exclusively by her) but also as a purveyor of funk and soul. *Viaje Infinito* sounds like it's been taken right out of the '70s, which is both its appeal and its problem. For all the musicality it oozes—both in the bell-like vocals and the lush, jazzy instrumental arrangements (and execution)—*Viaje Infinito* has been done before (and better). When the format is broken a bit, notably in the nostalgic "Lágrimas de Sal," the results are gripping—and lovely, with the melody lines unencumbered by too many additives. Other stand-outs are the upbeat 'Vida," with Latin percussion driving the synth bass, and Nicole's edgy "Días."—***LC***

JAZZ

DAVID GRISMAN QUINTET
Dawgnation
PRODUCER: David Grisman
Acoustic Disc 49
Pinning down mandolin player David Grisman's trademark "dawg music" is akin to describing the United States as a "melting pot." It is. and so much more. Encompassing all elements of Americana, from bluegrass and jazz and including Latin, classical, and klezmer influences that have become part-and-parcel of the American experience, the Grisman Quintet create idiosyncratically pleasing, all-acoustic music that jumps through genres at will. Improvisation plays a large part in its ability to transcend any single influence, as mandolin, percussion, guitar, violin, flute, and acoustic bass add their cultural and stylistic voices to material ranging from the gentle, Latin-tinged "Argentine Trio" to the country-meets-surf tango of "Bluegrass at the Beach." It might take well-trained ears to fully comprehend the range of styles that go into the quintet's music, but if you listen attentively, you will likely find a bit of yourself someplace in the mix.—***SG***

WORLD MUSIC

▶ FLORA PURIM
Flora Purim Sings Milton Nascimento
PRODUCERS: Flora Purim, Airto Moreira, Dominic Camardella
Narada Jazz 72438-12454
Iconic singer Flora Purim says this album could have been titled *The Two of Us*, in honor of her long-lasting friendship and musical relationship with Brazilian singer/songwriter Milton Nascimento. That notion comes to beautiful fruition in the tasteful "Nós Dois," arranged for piano trio (that's piano maven George Duke sitting in on keyboards) with Purim's throaty vocals playing above. Overall, the sound here is lush and richly textured, with Purim using sparse musical backing, which, of course, includes Luiz Avellar's piano. Even as improvisational give and take is maintained in every track, it's always at the service of Purim's trademark Brazilian grooves. At the same time, the renditions are always at the service of Nascimento's music, with thoughtful solos blending seamlessly with vocal lines. In the end, "The Two of Us" well describes an album where jazz ensemble and voice come together as one.—***LC***

BLUES

LITTLE AXE
Hard Grind
PRODUCER: Adrian Sherwood
Fat Possum 2798
This unusual project comes to us from producer Adrian Sherwood and session guitarist Skip McDonald (aka Little Axe). The music, hailed as dub-blues, is a combination of Jamaican dub and blues. Don't expect to see this album nominated for a W.C. Handy Award; it's barely recognizable as a standard-issue blues album. Still, it's a fascinating reconceptualization of the emotional content of blues music. The tracks are built with the kind of layered density typical of dub, featuring a fair amount of signal processing, sampling, and rap. The prevailing mood of the songs is very bluesy, however, and that resonance is unmistakable and surprising, given the arrangements, which stray very far from anything we've heard from a modern blues artist (though Popa Chubby may be getting there). This is definitely blues a dub fan can appreciate.—***PVV***

NEW AGE

▶ OTTMAR LIEBERT
In the Arms of Love: Lullabies 4 Children + Adults
PRODUCER: Ottmar Liebert
Higher Octave Music 72438-12559
While listening to flamenco guitarist Ottmar Liebert's latest, don't be surprised if you find yourself nodding off—and that's meant as a compliment. In a city like New York, where street noise is a given, and where everybody seems to have mastered the (non) art of multi-tasking, there comes a time when the average Joe just wishes it would all stop. Well, with the help of *In the Arms of Love*, it can, if only for the duration of the disc's playing time. Such tracks as the beautifully spartan "Querencia" (Home) shows the Spanish flavors of the German-born performer's 17-year residence in Sante Fe. On "Twilight Rain," Liebert utilizes a luitar, a lute-like instrument that resembles the shape and scale of a guitar, to great melancholic effect. "Soft Blue Spiral: The Lull of Falling Waters" will have you daydreaming in no time (massage therapists take note!). With *In the Arms of Love*, Liebert has crafted a collection of original lullabies—for the child in everybody—that truly relax and soothe the mind, body, and soul.—***MP***

N O T E W O R T H Y

MAROON5
Songs About Jane
PRODUCER: Matt Wallace
Octone 82376-50001
Vocalist Adam Levine's soulful, syncopated delivery and Mickey Madden's loose, jazzy bass work make comparisons to Jamiroquai inevitable. But Maroon5 bears a host of subtler influences—from Red Hot Chili Peppers (the wistful "She Will Be Loved") to Foreigner (the deceptively upbeat "This Love") to Stevie Wonder (the spirited "Sunday Morning"). On its debut, this Los Angeles-based quintet—a reincarnation of Kara's Flowers, formerly signed to Reprise—blends elements of R&B, hip-hop, and retro-flavored FM

rock into its boundary-blurring modern-rock concoctions, loaded with heartbroken but confident lyrics. The result might be difficult for niche-obsessed radio program directors to appreciate, but it's broad enough to appeal to an enormous range of listeners. Highlights include the hard-driving opener "Harder to Breathe," the gentler "Must Get Out," and the funk-inflected "Not Coming Home." How's that for breadth? Distributed by BMG Music Entertainment.—***WH***

CIRRUS
Counterfeit
PRODUCERS: Aaron Carter, Stephen James Barry
Moonshine Music 80174
Chances are good that mainstream America knows the music of Cirrus

without even realizing it. You see, several tracks from the act's last album, *Back on a Mission*, were licensed to video games (Demolition Racer), TV (*The Real World*), and film (*Zoolander*). The trend may continue with this, Cirrus' third full-length. Tracks like "Intermission" and "Ghetto Blaster" seem tailor-made for Madison Avenue (the advertising world, not the Australian duo)—as well as dancefloors, the act's primary concern. The deliciously downtempo "Boomerang," the dreamy "You Are (Panacea)," and the kinetic, guitar-laced "Half a Cell"—all of which feature the gorgeous vocals of Laura Derby—find Cirrus masterminds Aaron Carter and Stephen Barry flirting with, of all things, pop music.—***MP***

World Radio History

SINGLES

Edited by Chuck Taylor

R&B

D.J. ROGERS JR. Lonely Girl (3:58)
PRODUCERS: Jamey Jaz, Dent
WRITERS: J. Sample, L. Carr, E. Shuman
PUBLISHERS: Universal Music Publishing o/b/o Four Knights Music, BMI; Music Sales Corp./Embassy Music, ASCAP
Motown 20754 (CD promo)
Motown's new school looks primed to carry on the label's grand traditions. Recent releases from Erykah Badu, India.Arie, and Remy Shand have the R&B giant once again pioneering soul music. Newcomer D.J. Rogers Jr. is one more name to add to that new class. The California native makes an impressive debut with lead single "Lonely Girl." From his forthcoming *Emo-Soul* set, the midtempo ditty is both groovy and smooth. The guitar-driven track, produced by Jamey Jaz and Dent, will have heads nodding and fingers snapping all summer, while Rogers' silky vocals should make his father—we'll call him DJ Rogers Sr., the voice behind '70s classics "Say You Love Me" and "Love Brought Me Back"—proud. Adult R&B stations should be all over this soon-to-be smash.—***RH***

COUNTRY

▶ ALABAMA I'm In the Mood (3:20)
PRODUCERS: Don Cook, Alabama
WRITERS: L. Anderson, R. Rogers
PUBLISHERS: Sony/ATV Songs, Route Six Music, BMI
RCA 69148 (CD promo)
Veteran country supergroup Alabama surprised everyone during the recent Academy of Country Music Awards by announcing its retirement from touring. The American farewell tour is slated for next year and will mark the foursome's final road trek. In advance of the tour, the band is releasing Aug. 20 a new RCA album, *Love Songs*, which includes this fine song, the group's 61st single. Penned by Lewis Anderson and Ronnie Rogers, "I'm in the Mood" has a slow, sultry groove that showcases lead vocalist Randy Owen's warm, honey-smooth Southern voice. The lyric describes how quickly the day's stresses can slip away when you return home to the one you love. It's the kind of tender, sensual ballad that has become an essential part of Alabama's perpetually hit-laden repertoire over the years. The combination of this solid song and an outstanding performance should remind programmers and listeners why this band has been so successful for the past two decades—and how much it will soon be missed.—***DEP***

▶ LEE ANN WOMACK Something Worth Leaving Behind (3:49)
PRODUCERS: Mark Wright, Lee Ann Womack
WRITERS: B. Beavers, T. Douglas
PUBLISHERS: Sony/ATV Songs, BMI
MCA 02235 (CD promo)
Following her career-defining album *I Hope You Dance*, which earned Womack innumerable accolades, expectations are high for her forthcoming new MCA collection. If this single, the title cut, is any indication, Womack is hitting one out of the park again. Written by Tom Douglas and Brett Beavers, the outstanding song has a haunting, memorable melody and a great lyric, starting with the opening lines, "Hey Mona Lisa, who was Leonardo/Was he Andy Warhol/Were you Marilyn Monroe." Womack sings that she'll probably never paint a masterpiece or lose her life to save another soul, but the writers deliver the payoff in the lines, "If I will love then I will find that I have touched another life, and that's something worth leaving behind." It's a lyric with a poignant sentiment, and Womack delivers it beautifully. She possesses one of the most compelling country female voices to come along in quite a while—vulnerable one minute, compelling and gutsy the next. This should quickly become the next hit on what will no doubt become a lengthy parade for this talented artist.—***DEP***

ROCK

JOHN MAYER Your Body Is a Wonderland (3:46)
PRODUCER: John Alagia
WRITER: J. Mayer
PUBLISHER: Specific Harm Music, ASCAP
Aware/Columbia 56790 (CD promo)
Well. "Your Body Is a Wonderland." That's quite a lofty compliment, and judging the rest of the lyric in this sophomore single from John Mayer, he's got quite a thing for his little chickadee: "One mile to every inch of your skin like porcelain/One pair of candy lips and your bubblegum tongue/You want love? We'll make it swimming a deep sea of blankets." As the artist's breakthrough, "No Such Thing," continues to make strides at top 40, the rock radio follow-up is another hand-made acoustic pop/folk number, showcasing the singer/songwriter's smooth, casual singing style and barroom instrumentation. Adult top 40 seems to have taken in this charming new talent; "Wonderland" should keep the ball bouncing nicely.—***CT***

NONPOINT Your Signs (3:28)
PRODUCER: Jason Bieler
WRITERS: Nonpoint
PUBLISHER: not listed
MCA 25705 (CD promo)
Miami metal quartet Nonpoint returns with its latest disc, *Development*, in stores June 25 and previews the set with the first single, "Your Signs." The band's 2000 major-label debut, *Statement*, sold 250,000 copies and spawned the single "What a Day" (which went to No. 24 on the Mainstream Rock chart last summer) while also paying homage to its rap influences with an old-school cover medley, "The Tribute." The album title is appropriate: Now that the rap/rock phenomenon has waned to a degree, resulting in a louder rock world, Nonpoint seems to have matured. Adjusting to the new rockier climate, Elias Soriano drops his rapping and sticks to singing notes on this song. From Kirch Balzwak's double-time bass pulse up top, the verse explores some funky territory, featuring Soriano's vocal syncopation, even if the chorus relies on fairly safe turf. The group continues a tireless touring schedule this summer.—***EA***

S P O T L I G H T S

CELINE DION I'm Alive (3:28)
PRODUCERS: Kristian Lundin, Ric Wake, Richie Jones
WRITERS: K. Lundin, A. Carlsson
PUBLISHERS: Kristian Lundin Publishing/Warner-Chappel Scandinavia, STIM; WB Music, ASCAP
Epic Records 56694 (CD promo)
Celine Dion's *New Day* couldn't have been brighter, with a No. 1 debut on The Billboard 200, massive exposure via *VH1 Divas* and her own CBS special, and life-affirming first single, "A New Day Has Come," Dion's second-biggest adult contemporary hit to date, with a dogged 14 weeks—and counting—at No. 1 on the AC chart. Follow-up "I'm Alive," written by the team behind the hit "That's the Way It Is," demonstrates a stylistic left turn, with its throbbing tribal rhythms and a loose, sky-grazing vocal from Dion. As usual, the theme focuses on love's gifts, this time with a little added heat, as she sings, "You set my heart on fire, fill me with love, make me a woman." The percolating Humberto Gatica radio mix adds juice to the album version, while the uptempo Wake Up mix, with assistance from Ric Wake and Richie Jones, is Dion's most inspired and festive remix to date, with Blondie's "Heart of Glass" woven into the beat to splendid effect. The song's success at AC is a no-brainer, but "I'm Alive" packs enough of a rhythmic punch to also reel in top 40 radio—which could sure use some relief between the rock and R&B. Exposure will be amped with the song's inclusion in the upcoming film *Stuart Little 2*, resulting in a bull's-eye hit that should keep *A New Day Has Come* "alive" and kicking throughout the summer months.—***CT***

BBMAK Out of My Heart (Into Your Head) (4:06)
PRODUCER: Rob Cavallo
WRITERS: Barry, Burns, McNally, Griffiths & Griffiths
PUBLISHERS: Strongsongs/EMI/Famous Music, PRS
Hollywood Records 11521 (CD promo)
Brit trio BBMak previews its sophomore outing, *Into Your Head*, with a song so hooky, you'll question how life seemed complete before your ears began wagging in rhythm to this one. Written by team members Mark Barry, Christian Burns, and Ste McNally with collaborators Griffiths & Griffiths, and

produced by Rob Cavallo—executive producer of debut album *Sooner or Later*—"Out of My Heart (Into Your Head)" is world pop music for 2002 at its most inspired, meshing full-bodied acoustic intrumentation with radiant, masterful vocals and swirling harmonies. 2000 breakthrough hit "Back Here" was certainly a skilled effort, but the guys show uncommon maturity here, taking the high road instead of shackling themselves with trendy R&B samples and guest rappers. Indeed, BBMak has set out to sharpen its ability to craft indelible melodies and master the instruments it plays onstage. The forecast for "Heart" is already looking hot, with stations in a number of key markets adding the song before its official release date. Even though most top-40 programmers seem content to play songs that check off a few clichéd components, it's hard to imagine a song so appealing missing the playlist boat. Truly one of the most deserving hits of the year.—***CT***

BEYONCÉ Work It Out (3:23)
PRODUCERS: Williams & Hugo
WRITERS: B. Knowles, P. Williams
PUBLISHERS: Beyoncé Publishing/Hitco Music/EMI April, ASCAP; Waters of Nazareth, BMI
Columbia 59874 (CD promo)
It didn't take long for videogenic Destiny's Child siren Beyoncé Knowles to get her first solo single out—a wise move given the fickle tastes and often short memories of her targeted youth audience. The fun and ornery "Work It Out" ushers in the imminent soundtrack to the Austin Powers feature *Goldmember* (in which Beyoncé also stars), as well as the singer's own *Dangerously in Love* debut, due in October. The track may initially confound listeners whose ears have been dulled by a steady diet of Ashanti, Tweet, and the rest of today's increasingly sound-alike hip-hop/R&B stars. Instead of playing follow-the-leader, Beyoncé and production team Williams & Hugo go their own stylistic way by deftly merging cutting-edge rhythms with classic, '70s-era funk guitar and horn riffs. And instead of purring like a sex kitten, Beyoncé strives to assert herself as a viable, old-school belter by wailing and vamping like a baby Aretha. Her passion is palpable, and it carries her when the limitations of her youth keep her from sounding like a sage ole diva. No worries, though. Beyoncé is well on the road to her ultimate destination. She's got the chops and the will. Time and experience will take care of the rest. In the meantime, jams like this infectious anthem will keep her head-and-shoulders above the pack.—***LF***

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

ABRA MOORE First Date (3:57)
PRODUCER: Paul Fox
WRITER: S. Woodruff
PUBLISHERS: Skully 1331/Chiefa Music, ASCAP
J Records 21187 (CD promo)
In the spirit of Vanessa Carlton, Avril Lavigne, and Michelle Branch comes Abra Moore, J Records' entry in the current really-young-female-singers-who-sound-nothing-like-Britney race. Ironically, Moore actually predates her contemporaries; she debuted a couple years back with Clive Davis on Arista. "First Date" is

an acoustic midtempo folk-pop outing that focuses squarely on the loose, baby-girl vocal from Moore, whose sound is obviously influenced by a number of '90s singers whose approach bears more than a resemblance, from the Cranberries' Delores O'Riordan to Jewel and Sixpence None the Richer's Leigh Nash. Even so, teens who are just beginning to turn their attention toward lyrical substance and a hipper image than the leaders of the previous youth pop movement could wrap their arms around this singer, who herself is being personally embraced by Davis—and we all know how beneficial that can be.—***CT***

CONTRIBUTORS: **Eric Aiese, Deborah Evans Price, Larry Flick, 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 bureaus.

www.billboard.com
World Radio History

Dre, Hugo Win Top ASCAP Awards

Ceremony Also Pays Tribute To The Legendary Earth, Wind & Fire

BY MARGO WHITMIRE

LOS ANGELES—Dr. Dre and Chad Hugo were honored as songwriters of the year and EMI Music Publishing as publisher of the year during ASCAP's 15th annual Rhythm & Soul Music Awards. The June 17 event—staged at the Beverly Hilton Hotel and hosted by Murder Inc. artist Ashanti and producer/artist DJ Quik—also paid tribute to legendary group Earth, Wind & Fire with the organization's Rhythm & Soul Heritage award.

Dr. Dre and Hugo (who, with Pharrell Williams, comprise the Neptunes production team) were both recognized for three ASCAP award-winning songs. Dr. Dre's titles were "Family Affair," "Let Me Blow Ya Mind," and "What Would You Do?"; Hugo's winning titles were "Cross the Border," "Danger (Been So Long)," and "I Just Wanna Love U (Give It 2 Me)."

Other top song winners were Musiq's "Love" (top R&B/hip-hop song), Lil' Romeo's "My Baby" (top rap song), Destiny's Child's "Independent Women Part I" (top soundtrack song of the year), and Janet Jackson's "All for You" (top dance song).

Paying Tribute. On hand during the presentation of ASCAP's Rhythm & Soul Heritage Award were ASCAP CEO John LoFrumento; Earth, Wind & Fire's Al McKay and Ralph Johnson; ASCAP president/chairman Marilyn Bergman; and Earth, Wind & Fire's Maurice White, Philip Bailey, and Verdine White.

When combined with its EMI/Jobete Music Publishing division, EMI Music Publishing scored a total of 23 award-winning songs, including "All for You" (written by Wayne Garfield, James "Jimmy Jam" Harris, Terry Lewis, Mauro Malavasi, and David Romani), "My Baby" (Berry Gordy Jr., Alphonso Mizell, and Freddie Perren), "Love" (Carvin Haggins, Andre Harris, and Musiq), and Alicia Keys' "Fallin'" (Keys).

R&B/pop legend Stevie Wonder, veteran songwriter/producer Harris, and ASCAP president/chairman Marilyn Bergman presented the Heritage Award to Earth, Wind & Fire. A highlight of that presentation was a special tribute by Rachelle Ferrell, Mary Mary, Rahsaan Patterson, Phil Perry, and the Earth, Wind & Fire Tribute Band.

"It's great to be honored by your peers," says EWF founder Maurice White, "and greater still to get positive response to our music after 30 years."

> *Combined with its EMI/Jobete Music Publishing division, EMI Music Publishing scored a total of 23 award-winning songs, including "All for You" and "Fallin'."*

Vocalist Philip Bailey adds, "This is a lot more overwhelming than I anticipated, as I'm not one to get caught up in accolades. But this is quite an honor."

The late Bob Marley was honored as the year's top reggae artist; additional reggae honorees were the Wailers, Beres Hammond, Damian Marley, and Sizzla.

Providing additional performances during the ceremony were Mary Mary, Chanté Moore, and Kenny Lattimore.

The annual event honors the songwriters and publishers of the top ASCAP songs of 2001 in R&B, hip-hop, rap, dance, and reggae. A complete list of 2002 ASCAP Rhythm & Soul Music Award winners can be found at billboard.com/awards.

Additional reporting by Gail Mitchell in Los Angeles.

JUNE 29 2002 Billboard HOT RAP TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS ON	TITLE / IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 3 Weeks At Number 1	
1	1	12	OH BOY — ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
2	2	9	HOT IN HERRE — FO' REEL/UNIVERSAL	Nelly
3	4	9	STILL FLY — CASH MONEY/UNIVERSAL	Big Tymers
4	3	16	I NEED A GIRL (PART ONE) — BAD BOY/ARISTA	P. Diddy Featuring Usher & Loon
5	8	5	I NEED A GIRL (PART TWO) — BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
6	6	7	WITHOUT ME — WEB/AFTERMATH/INTERSCOPE	Eminem
7	5	11	DOWN A** CHICK — MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
8	7	21	WHAT'S LUV? — TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ashanti
9	9	18	PASS THE COURVOISIER PART II — J	Busta Rhymes Featuring P. Diddy & Pharrell
10	15	3	DOWN 4 U — MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
11	10	6	NOTHIN' — DEF JAM/IDJMG	N.O.R.E.
12	16	5	GRINDIN' — STAR TRACK/ARISTA	The Clipse
13	17	4	MOVE B***H — DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
14	11	13	SAY I YI YI — COLLIPARK/IN THE PAINT/KDCH	Ying Yang Twins
15	13	19	SATURDAY (OOOH! OOOOH!) — DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Sleepy Brown
16	14	8	MY NECK, MY BACK — DIRTY DOWN/ARTEMIS	Khia Featuring DSD
17	12	14	ONE MIC — ILL WILL/COLUMBIA	Nas
18	20	2	IF I COULD GO! — ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
19	18	30	WELCOME TO ATLANTA — SO SO DEF/DISTURBING THA PEACE/DEF JAM SOUTH/COLUMBIA	Jermaine Dupri & Ludacris
20	21	5	GUESS WHO'S BACK — DEF JAM SOUTH/IDJMG	Scarface Featuring Jay-Z & Beanie Sigel
21	22	21	ROC THE MIC — ROC-A-FELLA/DEF JAM/IDJMG	Beanie Sigel & Freeway
22	25	3	GIMME THE LIGHT — BLACK SHADOW/2 HARD/VP	Sean Paul
23	23	11	FEELS GOOD (DON'T WORRY BOUT A THING) — TVT	Naughty By Nature Featuring 3LW
24	NEW		GOOD TIMES — RUFF RYDERS/INTERSCOPE	Styles
25	NEW		GIVE IT TO HER — 2 HARD/SHOCKING VIBES/VP	Tanto Metro & Devonte

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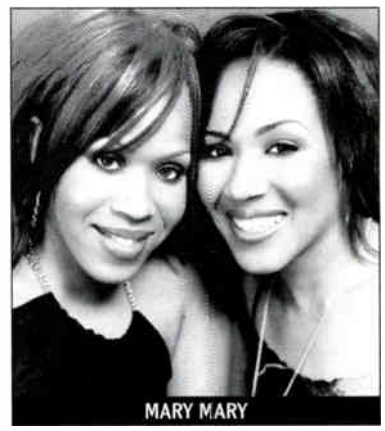
Rhythm, Rap, and The Blues™

by Gail Mitchell

SIX MONTHS IN: As another Black Music Month winds to a close, I asked our chart department for a six-month snapshot of the top-selling R&B/hip-hop albums.

The top 25 for 2002 thus far (Jan. 19-June 22) are **Ashanti** (*Ashanti*), **Eminem** (*The Eminem Show*), **Ludacris** (*Word of Mouf*), **Nas** (*Stillmatic*), **R. Kelly & Jay-Z** (*The Best of Both Worlds*), **Ja Rule** (*Pain Is Love*), **Jaheim** (*Ghetto Love*), **Musiq** (*Juslisen [Just Listen]*), **Tweet** (*Southern Hummingbird*), **various artists** (*P. Diddy & Bad Boy Records Present . . . We Invented the Remix*), **Usher** (*8701*), **Busta Rhymes** (*Genesis*), **Mary J. Blige** (*No More Drama 2002*), **Cam'ron** (*Come Home With Me*), **Avant** (*Ecstasy*), **Brandy** (*Full Moon*), **Big Tymers** (*Hood Rich*), **Mystikal** (*Tarantula*), **Alicia Keys** (*Songs in A Minor*), **Keke Wyatt** (*Soul Sista*), **Kirk Franklin** (*The Rebirth of Kirk Franklin*), **Nappy Roots** (*Watermelon, Chicken & Gritz*), **Jennifer Lopez** (*J to Tha L-O! The Remixes*), **OutKast** (*Big Boi & Dre Present . . . OutKast*), and **Faith Evans** (*Faithfully*).

DO IT GOOD: There's an old **Bill Withers** song called "Do It Good" that essentially says, "Whatever you do, just do it good." That seems to be the credo for contemporary gospel duo **Mary Mary**, whose sophomore Columbia set, *Incredible*, hits stores July 16.



MARY MARY

While not taking anything away from sisters **Erica** and **Tina Campbell's** critically acclaimed 2000 debut set *Thankful*—which spun off the hit "Shackles (Praise You)"—this forthcoming project is an even more uplifting journey into self-esteem, love, empowerment, and resolve that is craftily draped against banging hip-hop beats and traditional soulful grooves that will have listeners once again shouting the duo's praises.

"We are happier right now," Erica agrees, "thanks to the success of the first record. People loved the music, got it, and now we have the opportunity to do it again. Plus, we both got married. Anybody who's been blessed to have a career and accomplish goals can relate to *Incredible*. This time we're incorporating other people's testimonials, so to speak: what we've perceived from fans and the stories they tell us."

Tina adds, "You can call what we do contemporary gospel, just gospel, or soul music. It does different things for people: It's somebody's workout song or a song that helps someone through a troubled time. Call it what you like, but this is the gospel according to Mary Mary."

Working again with producer **Warryn Campbell** (Erica's husband; Tina also married a man with the surname Campbell), the Inglewood, Calif.-bred sisters wrote nearly all the lyrics. Additional guest producers include **Rodney Jerkins** ("He Said") and **Mike City** ("Give It Up Let It Go"). Among the more poignant standouts, besides a killer cover of **Stevie Wonder's** "You Will Know," is "Little Girl," about finding comfort in your own uniqueness.

"That's why we wrote the song," Erica recalls. "I had so many issues growing up, and it took me way too long to know that God made me beautiful. Now maybe others can bypass some of that drama with this song."

INDUSTRY BRIEFS: R&B pioneer/showman **James Brown** will receive the BMI ICON Award during the organization's 2002 Urban Awards festivities, Aug. 6 at Club Tropigala in Miami's Fontainebleau Hilton Resorts & Towers. Brown joins fellow ICONites **Chuck Berry**, **Bo Diddley**, and **Little Richard**, who were honored in May during BMI's Pop Awards ceremony . . . Diversified Marketing Solutions will host the inaugural EarToDaStreets Music Conference at New York's Hotel Pennsylvania. Geared toward music producers, the three-day event (July 31-Aug. 2) will feature **Rockwilder** (**Janet Jackson**), **Chucky Thompson** (**Faith Evans**), and others. For more info, visit eartodastreets.com . . . The Smokin' Grooves tour kicks off July 18 in San Francisco; featured acts are **Lauryn Hill**, **OutKast**, **the Roots**, **Jurassic 5**, and **Truth Hurts**. It wraps Aug. 7 in Atlanta.

CONVENTION UPDATE: Please note that the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference will now take place at Miami Beach's Roney Palace instead of the Eden Roc Hotel. Dates (Aug. 7-9) remain the same; the awards show remains at BillboardLive.

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CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to conference events and one ticket to the awards.

CANCELLATIONS: All cancellations received between June 26 and July 24 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after July 24 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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JUNE 29 2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	**Oh Boy** (NUMBER 1) 4 Wks At No. 1 CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
2	2	15	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
3	3	20	**halfcrazy** MUSIQ (DEF SOUL/IDJMG)
4	6	14	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
5	7	9	**Hot In Herre** NELLY (FO' REEL/UNIVERSAL)
6	11	7	**I Need A Girl (Part Two)** P. DIDDY & GINUWINE (BAD BOY/ARISTA)
7	5	28	**U Don't Have To Call** USHER (ARISTA)
8	4	24	**Foolish** ASHANTI (MURDER INC./DEF JAM/IDJMG)
9	17	12	**Call Me** TWEET (THE GOLD MIND/ELEKTRA/EEG)
10	8	18	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
11	13	21	**Someone To Love You** RUFF ENDZ (EPIC)
12	12	31	**Anything** JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)
13	14	20	**Pass The Courvoisier Part II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
14	21	7	**Nothin'** N.O.R.E. (DEF JAM/IDJMG)
15	9	14	**Down A** Chick** JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)
16	15	15	**Gots Ta Be** B2K (EPIC)
17	25	9	**Just A Friend 2002** MARIO (J)
18	27	7	**Down 4 U** IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)
19	22	9	**Why Don't We Fall In Love** AMERIE (RISE/COLUMBIA)
20	19	16	**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
21	16	11	**Full Moon** BRANDY (ATLANTIC)
22	24	8	**Without Me** EMINEM (WEB/AFTERMATH/INTERSCOPE)
23	10	20	**Rainy Dayz** MARY J. BLIGE FEAT. JA RULE (MCA)
24	18	22	**Makin' Good Love** AVANT (MAGIC JOHNSON/MCA)
25	26	7	**Grindin'** THE CLIPSE (STAR TRACK/ARISTA)
26	20	22	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
27	30	6	**Move B***h** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
28	28	17	**What If A Woman** JOE (JIVE)
29	23	26	**I Love You** FAITH EVANS (BAD BOY/ARISTA)
30	33	9	**Happy** ASHANTI (MURDER INC./DEF JAM/IDJMG)
31	32	12	**I'm Gonna Be Alright** JENNIFER LOPEZ FEAT. NAS (EPIC)
32	29	17	**Say I Yi Yi** YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
33	31	16	**Wish I Didn't Miss You** ANGIE STONE (J)
34	34	23	**One Mic** NAS (ILL WILL/COLUMBIA)
35	40	8	**My Neck, My Back** KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
36	43	10	**Gimme The Light** SEAN PAUL (BLACK SHADOW/2 HARD/VP)
37	35	11	**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
38	46	21	**Saturday (Oooh! Doooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
39	51	4	**Good Times** STYLES (RUFF RYDERS/INTERSCOPE)
40	48	2	**Two Wrongs** WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
41	44	34	**This Woman's Work** MAXWELL (COLUMBIA)
42	36	27	**Roc The Mic** BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
43	37	37	**More Than A Woman** AALIYAH (BLACKGROUND)
44	47	20	**I'd Rather** LUTHER VANDROSS (J)
45	41	35	**Don't You Forget It** GLENN LEWIS (EPIC)
46	61	3	**Baby** ASHANTI (MURDER INC./DEF JAM/IDJMG)
47	42	26	**Oops (Oh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
48	60	5	**I Care 4 U** AALIYAH (BLACKGROUND)
49	57	6	**Keep Lovin' You** DAVE HOLLISTER (MCA)
50	55	7	**Good Man** RL (J)
51	39	8	**Somebody's Girl** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
52	45	10	**Song Cry** JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
53	52	15	**Take A Message** REMY SHAND (MOTOWN)
54	49	5	**If I Could Go!** ANGIE MARTINEZ (ELEKTRA/EEG)
55	64	4	**In Da Wind** TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
56	65	4	**Way Of Life** LIL WAYNE (CASH MONEY/UNIVERSAL)
57	53	15	**How Come You Don't Call Me** ALICIA KEYS (J)
58	56	10	**Trouble** DJ QUIK FEAT. AMG (EUPHONIC/LANEWAY/BUNGALO)
59	54	44	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
60	63	4	**In The Morning** MARY MARY (COLUMBIA)
61	62	4	**How It's Gonna Be** LOVHER (DRAGON/DEF SOUL/IDJMG)
62	59	10	**The Color Of Love** BOYZ II MEN (ARISTA)
63	58	18	**Get This Money** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
64	75	2	**Stingy** GINUWINE (EPIC)
65	—	1	**Po' Folks** NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
66	68	9	**Day + Night** ISYSS FEAT. JADAKISS (ARISTA)
67	67	6	**Most High** JERZEE MONET (DREAMWORKS/INTERSCOPE)
68	66	9	**Whoa Now** B RICH (ATLANTIC)
69	72	2	**Shake Ya Body** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
70	74	3	**Stylin'** FOXY BROWN (DEF JAM/IDJMG)
71	69	19	**Put It On Paper** ANN NESBY FEAT. AL GREEN (UNIVERSAL)
72	—	5	**Trade It All** FABOLOUS (DESERT STORM/ELEKTRA/EEG)
73	73	3	**I'm Gonna Be Ready** YOLANDA ADAMS (ELEKTRA/EEG)
74	—	1	**Basketball** LIL BOW WOW (SO SO DEF/COLUMBIA)
75	—	1	**Tainted** SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 129 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

JUNE 29 2002

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	16	**Feels Good (Don't Worry Bout A Thing)** (NUMBER 1) 5 Wks At No. 1 NAUGHTY BY NATURE FEAT. 3LW (TVT)
2	3	15	**Ballin' Boy** NO GOOD (ARTISTDIRECT)
3	6	12	**Grindin'** THE CLIPSE (STAR TRACK/ARISTA)
4	14	4	**Crawl To Me** KEMI (MACK DAWG)
5	4	6	**Nothin'** N.O.R.E. (DEF JAM/IDJMG)
6	1	2	**I Don't Really Know** BRANDY MOSS-SCOTT (HEAVENLY TUNES)
7	5	43	**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
8	10	6	**Hot In Herre** NELLY (FO' REEL/UNIVERSAL)
9	9	5	**I Need A Girl (Part Two)** P. DIDDY & GINUWINE (BAD BOY/ARISTA)
10	7	11	**Slow Dance** LOU MOSLEY (JENSTAR)
11	40	2	**Welcome To New York City** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
12	17	4	**Who Wants This?** SMILEZ & SOUTHSTAR (ARTISTDIRECT)
13	8	9	**Bang My Hit** ROZELLY PRESENTS DA FAM (BRAINSTORM)
14	19	4	**Day + Night** ISYSS FEAT. JADAKISS (ARISTA)
15	15	12	**Oh Boy/The Roc (Just Fire)** CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
16	21	5	**Just A Friend 2002** MARIO (J)
17	13	12	**Still Not Over You** EXHALE (REAL DEAL/ORPHEUS)
18	38	14	**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
19	12	15	**Girlfriend** 'N SYNC FEAT. NELLY (JIVE)
20	11	3	**Line 'Em Up** FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)
21	18	9	**Addictive** TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
22	30	5	**Happy** ASHANTI (MURDER INC./DEF JAM/IDJMG)
23	20	4	**Call Me** TWEET (THE GOLD MIND/ELEKTRA/EEG)
24	16	10	**U Don't Have To Call** USHER (ARISTA)
25	56	34	**Dansin Wit Wolvez** STRIK 9INE (FADE/ECMD)
26	26	29	**Uh Huh** B2K (EPIC)
27	32	5	**Ghetto Millionaire** DEM GHETTO PLAYA$ (DEEP END)
28	24	18	**Pass The Courvoisier Part II** BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
29	27	5	**Gots Ta Be** B2K (EPIC)
30	64	5	**So High** GADA (NUFF NUFF/PYRAMID/ORPHEUS)
31	23	2	**If I Could Go!** ANGIE MARTINEZ (ELEKTRA/EEG)
32	31	10	**One Mic** NAS (ILL WILL/COLUMBIA)
33	33	5	**My Neck, My Back** KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
34	22	11	**Hyde Ha** BIG LOGIC (GOODINVISION/ORPHEUS)
35	28	8	**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
36	49	5	**Boom, Boom, Boom** ROB JACKSON FEAT. LADY MAY (ARISTA)
37	—	1	**Holla At A Playa** JIM CROW (ORCA/SCARECROW/INTERSCOPE)
38	37	12	**Will Destroy** LIL RU (HOW YOU LOVE THAT)
39	44	30	**It's The Weekend** LIL' J (HOLLYWOOD)
40	—	1	**Beyond** JSONE PRESENTS OC (RE UP/FAT BEATS)
41	—	1	**My Oogs** CHUCK-N- BLOOD (FOREALAH JAMZ)
42	34	5	**Move B***h** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
43	47	10	**Beat Your Chest!!** LIFER'S (ALL OUT/STONEY BURKE)
44	39	8	**Little Sister** BIG JIM (PLATINUM SOUL)
45	36	38	**Buster** DENNIS DA MENACE (1ST AVENUE)
46	57	11	**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
47	41	12	**Shawty** P-LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)
48	35	4	**Get Away/Hey Luv (Anything)** MOBB DEEP (LOUD/COLUMBIA)
49	62	30	**Round And Round** JONELL & METHOD MAN (DEF SOUL/DEF JAM/IDJMG)
50	51	83	**One More Chance/Stay With Me** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
51	50	77	**Big Poppa/Warning** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
52	43	10	**I Need A Girl (Part One)** P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
53	46	20	**What's Luv?** FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
54	—	1	**They-Say Vision** RES (MCA)
55	55	27	**Hush Lil' Lady** COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)
56	42	14	**Do Ya Thang Girl** BEELOW (BALLIN')
57	60	8	**Soldier's Heart** R. KELLY (JIVE)
58	—	1	**Way Of Life** LIL WAYNE (CASH MONEY/UNIVERSAL)
59	25	8	**Put It Inside** WON-G FEAT. DA BRAT (TNQ/ORPHEUS)
60	72	3	**Take Ya Home** LIL BOW WOW (SO SO DEF/COLUMBIA)
61	59	16	**Down A** Chick** JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)
62	68	13	**Mama's Baby, Poppa's Maybe** GREEN EYEZ (BIGG MONY)
63	54	6	**Whoa Now** B RICH (ATLANTIC)
64	48	7	**Fresh From Yard** BEENIE MAN FEAT. LIL' KIM (SHOCKING VIBES/VP/VIRGIN)
65	—	1	**Rock The Beat** EDO.G (OVERLOOKED/FAT BEATS)
66	53	15	**Take You Home With Me a.k.a. Body/Get This Money** R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
67	—	26	**Peaches & Cream/Dance With Me** 112 (BAD BOY/ARISTA)
68	75	65	**Fiesta** R. KELLY FEAT. JAY-Z (JIVE)
69	45	17	**Foolish** ASHANTI (MURDER INC./DEF JAM/IDJMG)
70	—	1	**Gemini (Two Sides Of The Same Dollar)** BOO-RAY, ESQ. (INTELLECT)
71	—	24	**Get Mo** SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)
72	—	1	**Who U Rollin' Wit** LIL' TYKES (MAMAS BOY)
73	—	47	**Where The Party At** JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
74	61	22	**Saturday (Oooh! Doooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
75	—	12	**halfcrazy** MUSIQ (DEF SOUL/IDJMG)

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

Words &Deeds™

by Rhonda Baraka

RETURN OF THE HOT BOY: At 19, **Lil' Wayne** is the youngest member of the **Cash Money Millionaires**. But he's not content to ride the coattails of his older crew members—a fact he says he'll prove with his new release, *500 Degreez*, which bows July 23.

"I just want to hold it down for the camp so all the bad talk can get eliminated," Wayne says, "because I'm gon' speak out and just hold us down, because I know I can do it and I know I'm gonna do it." He says the album represents "a new me. I've grown," Wayne explains. "I'm 19 now, speaking about more things that a lotta people can relate to. Not really speaking from a 19-year-old point of view, I'm touching on a lotta issues, a lot of stuff I never talked about on other albums."

One of those things is relationships. On the song "Youngun Blues, "I'm speaking from the point of view of a youngin'. We do our thing, and we ain't into love. I'm just speaking like that, letting you know why I feel that way." The first single from the album—whose title plays on the title of former Cash Money member **Juvenile's** *400 Degreez*—also features an appearance by **Petey Pablo** and production by **Jazze Pha**. The first single is "Way of Life," a song Wayne says is about the Cash Money family.

THEY GOT GAME: It's a well-known fact that athletes are drawn to the entertainment industry, and more and more of them are taking the plunge into label ownership. Two of the latest to do so are Atlanta Hawks forward/center **Alan Henderson** and Philadelphia 76ers forward **Derrick Coleman**.

Henderson's Hendu Recordings is not exactly new; rather, it's revamped with a new distribution deal with EMI. Label president/CFO **Malcolm Thompson** says the label, already known for its 2000 release of *Book I* by **Pastor Troy & the Congregation**, is now preparing for releases by two new acts: Indiana rapper **Hoax Mendosa**, whose first single, "Indy 5," is produced by **Isaac Hayes III** and **Jazze Pha**, and writer/producer/rapper **Mista Raja** from the Bronx, N.Y., who's completing his album, *Mista Raja's Neighborhood*. Thompson says a third artist, **DC Santana** from Jacksonville, Fla., also has something in the works.

Thompson says having an athlete for a partner has its advantages. "I think it works for us. I think some of the things he's learned in athletics—his drive and his will to win—help push us in this arena, which is also very competitive . . . It's all entertainment on a grand scale, and that is sort of infectious throughout the company, and the name recognition that he derives from athletics always helps give recognition for our company as well."

Coleman's label, On Point, debuts with "Hardcore" by Syracuse, N.Y., rapper **Seth Marcel**. (The remix, "Hardcore Pt. 2," features **Jadakiss**.) On Point GM **Eric Peace** says Coleman maintains an active role in the label. "Derrick is very involved with what happens with the company and makes a lot of decisions. I take care of the day-to-day [business], but when it comes to something major, he's very much involved in that."

Peace says the label's major challenge is making sure that Coleman's celebrity does not overshadow the artists, music, and the label itself. "This is not a vanity project for him. This is really him believing in the music, the artists, and wanting to do some serious work in the music industry." For more info, visit the labels' Web sites, hendu.com and onpointrecordings.com.

LIKE FATHER, LIKE SON: T2, the 16-year-old son of rapper **Lil' Troy**, follows in dad's footsteps with the upcoming release of his debut *My Turn* on Troy's Short Stop Records.

T2 says that even though he joins the ranks of young MCs like **Lil' Romeo** and **Bow Wow**, he's not concerned about being compared with other teen rappers. "I think every rapper or singer has their own style, and I got my own style," he notes. "I think I'm the only rapper that dances onstage the way I do. It ain't no routine. It's just a freestyle dance that I do."

T2

Like his father, T2 says he plans to learn the business side of the industry, explaining, "I wanna take over once my dad gets old."

But dad might have something to say about that: "I ain't never gettin' old," Troy jokes. "I'm bringing him along so that hopefully he can do something besides just rap; he can own and run the company at the same time." Hey, they say father knows best.

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World Radio History

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

Nielsen Broadcast Data Systems — The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations. — Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	17	OH BOY ✪ / JUST BLAZE (C.GILES,J.SMITHS,L.JAMES,N.WHITFIELD)	Cam'ron Featuring Juelz Santana / ❶ ROC-A-FELLA/DEF JAM 582864*/IDJMG	1
2	2	3	15	ADDICTIVE ✪ / DJ QUIK (S.GARRETT,W.GRIFFIN,D.BLAKE)	Truth Hurts Featuring Rakim / ❶ AFTERMATH 497710*/INTERSCOPE	2
3	3	4	20	HALFCRAZY ✪ / I.BARIAS,C.HAGGINS (MUSIQ SOULCHILD,C.HAGGINS,I.BARIAS,F.LAI)	Musiq / ❶ DEF SOUL 588389*/IDJMG	2
4	6	7	14	STILL FLY ✪ / M.FRESH (B.WILLIAMS,B.THOMAS)	Big Tymers / ❶ CASH MONEY 860995*/UNIVERSAL	4
5	7	10	9	HOT IN HERRE ✪ / THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	Nelly / ❶ FO' REEL 015976*/UNIVERSAL	5
6	9	15	7	I NEED A GIRL (PART TWO) ✪ / M.WINANS,S.COMBS (M.WINANS,S.COMBS,C.HAWKINS,M.C.JONES,F.ROMANO,A.SHROPSHIRE)	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri / ❶ BAD BOY 79441*/ARISTA	6
7	5	5	20	U DON'T HAVE TO CALL ✪ / THE NEPTUNES (P.WILLIAMS)	Usher / ❶ ❶ ARISTA 15060*	2
8	4	2	24	FOOLISH ✪ / I.GOTTI,7 (A.DOUGLAS,I.LORENZO,M.DEBARGE,E.JORDAN,S.AURELIUS)	Ashanti / ❶ MURDER INC./DEF JAM 588986* IDJMG	1
9	17	22	13	CALL ME ✪ / TIMBALAND (C.KEYS,M.ELLIOTT)	Tweet / ❶ THE GOLD MIND/ELEKTRA 67312*/EEG	9
10	8	6	18	I NEED A GIRL (PART ONE) ✪ / S.COMBS,M.WINANS,THE HITMEN (S.COMBS,J.KNIGHT,M.JONES,E.MATLOCK,C.HAWKINS,S.LESTER,J.THOMAS)	P. Diddy Featuring Usher & Loon / ❶ BAD BOY 79436*/ARISTA	2
11	19	19	7	NOTHIN' ✪ / THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO)	N.D.R.E. / ❶ DEF JAM 582914*/IDJMG	11
12	14	18	21	SOMEONE TO LOVE YOU / C.ROONEY,T.OLIVER (C.ROONEY)	Ruff Endz / EPIC ALBUM CUT	12
13	13	9	20	PASS THE COURVOISIER PART II ✪ / THE NEPTUNES (T.SMITH,P.WILLIAMS,C.HUGO)	Busta Rhymes Featuring P. Diddy & Pharrell / ❶ J 21154*	4
14	12	11	21	ANYTHING / KAYGEE,F.MOORE (K.GIST,F.MOORE,RL)	Jaheim Featuring Next / DIVINE MILL ALBUM CUT/WARNER BROS	6
15	15	17	12	GOTS TA BE ✪ / THE UNDERDOGS (H.MASON, JR.,O.THOMAS,MISCHKE,S.RUSSELL)	B2K / ❶ ❶ EPIC 79719*	13
16	10	8	14	DOWN A** CHICK ✪ / I.GOTTI (J.ATKINS,S.AURELIUS,I.LORENZO,T.LANE)	Ja Rule Featuring Charli "Chuck" Baltimore / ❶ MURDER INC./DEF JAM 588941*/IDJMG	8
17	26	32	7	JUST A FRIEND 2002 ✪ / W.CAMPBELL (W.CAMPBELL,H.LILLY,J.SMITH,M.HALL)	Mario / ❶ J 21150*	17
18	18	21	10	YOU KNOW THAT I LOVE YOU ✪ / J.HAWKINS,C.ABSOLAM,R.SMITH (J.HAWKINS,C.ABSOLAM,R.SMITH)	Donell Jones / ❶ UNTOUCHABLES 15112*/ARISTA	18
				GREATEST GAINER / AIRPLAY		
19	27	40	7	DOWN 4 U / I.GOTTI,7 (J.ATKINS,S.AURELIUS,I.LORENZO,A.DOUGLAS,T.LANE,A.PARKER)	Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita / MURDER INC./DEF JAM ALBUM CUT/IDJMG	19
20	22	26	7	WHY DON'T WE FALL IN LOVE / R.HARRISON (R.HARRISON)	Amerie / RISE ALBUM CUT/COLUMBIA	20
21	16	16	11	FULL MOON ✪ / M.CITY (M.CITY)	Brandy / ❶ ❶ ATLANTIC 85320*	16
22	24	24	5	WITHOUT ME / EMINEM,J.BASS (M.MATHERS,K.BELL,J.BASS,M.MCLAREN,A.OUOLEY,T.HORN)	Eminem / WEB/AFTERMATH ALBUM CUT/INTERSCOPE	22
23	11	13	20	RAINY DAYZ / I.GOTTI,7 (J.ATKINS,I.LORENZO,S.AURELIUS)	Mary J. Blige Featuring Ja Rule / MCA ALBUM CUT	8
24	25	25	9	GRINDIN' ✪ / THE NEPTUNES (G.THORNTON,T.THORNTON,P.WILLIAMS,C.HUGO)	The Clipse / ❶ STAR TRACK 15078*/ARISTA	24
25	20	12	22	MAKIN' GOOD LOVE / S.HUFF (S.HUFF,M.AVANT)	Avant / MAGIC JOHNSON ALBUM CUT/MCA	7
26	29	30	6	MOVE B***H ✪ / KLC (C.BRIDGES,C.LAWSON,M.TYLER,B.SANDIMANIE)	Ludacris Featuring Mystikal & Infamous 2.0 / ❶ DISTURBING THA PEACE/DEF JAM SOUTH 582948*/IDJMG	26
27	21	14	22	WHAT'S LUV? ✪ / I.GOTTI,A.PARKER (J.CARTAGENA,I.LORENZO,J.ATKINS,A.PARKER,C.RIOS)	Fat Joe Featuring Ashanti / ❶ TERROR SQUAD 85233*/ATLANTIC	3
28	30	27	17	WHAT IF A WOMAN / ALLSTAR,JOE (J.THOMAS,J.SKINNER,A.GORDON)	Joe / JIVE ALBUM CUT	21
29	34	29	7	HAPPY ✪ / C.SANTANA,I.GOTTI (R.CALHOUN,A.DOUGLAS,A.PARKER,I.LORENZO)	Ashanti / ❶ MURDER INC./DEF JAM 582935*/IDJMG	29
30	23	20	24	I LOVE YOU ✪ / BUCKWILD,S.COMBS,M.WINANS (F.EVANS,A.BEST,M.JAMISON,J.LOPEZ,B.SPRINGSTEEN,I.HAYES)	Faith Evans / ❶ BAD BOY 79425*/ARISTA	2
31	31	31	17	WISH I DIDN'T MISS YOU ✪ / I.MATIAS,A.MARTIN,A.STONE,SWIZZ BEATZ (A.MARTIN,I.MATIAS,L.HUFF,G.MCFADDEN,J.WHITEHEAD)	Angie Stone / ❶ J 21149*	31
32	33	33	17	I'M GONNA BE ALRIGHT / C.ROONEY,T.OLIVER,POKE & TONE (J.LOPEZ,C.ROONEY,T.OLIVER,L.C.COOK,R.LAPREAD,J.C.OLIVIER,S.BARNES,A.HILL,M.THOMPSON,M.MARSHALL)	Jennifer Lopez Featuring Nas / EPIC ALBUMS CUT	32
33	28	28	17	SAY I YI YI / BEAT-IN AZZ (O.ROC,KAINE)	Ying Yang Twins / COLLIPARK,IN THE PAINT ALBUM CUT/KOCH	22
34	32	23	23	ONE MIC ✪ / NAS,C.THOMPSON (N.JONES,C.THOMPSON)	Nas / ❶ ❶ ILL WILL 79723*/COLUMBIA	14
35	36	51	3	MY NECK, MY BACK ✪ / TAZ,PLAT.NUM HOUSE (K.CHAMBERS,M.WILLIAMS)	Khia Featuring DSD / ❶ DIRTY DOWN 751136*/ARTEMIS	35
36	35	36	11	GUESS WHO'S BACK ✪ / K.WEST (B.JORDAN,K.WEST,S.CARTER,O.GRANT,M.SUTTON,B.SUTTON,T.DEPIERRO)	Scarface Featuring Jay-Z & Beanie Sigel / ❶ DEF JAM SOUTH 582865*/IDJMG	28
37	47	54	11	GIMME THE LIGHT ✪ / TROYTON,DADDY REDS (S.HENRIQUES,T.RAMI)	Sean Paul / ● ❶ ❶ BLACK SHADOW/2 HARD 6400/VP	37
38	45	47	22	SATURDAY (OOOH! OOOOH!) ✪ / ORGANIZED NOIZE (C.BRIDGES,R.WADE,R.MURRAY,P.BROWN)	Ludacris Featuring Sleepy Brown / ❶ DISTURBING THA PEACE/DEF JAM SOUTH 588875*/IDJMG	10
39	52	60	4	GOOD TIMES / SWIZZ BEATZ,S.OENSON (F.PAYNE)	Styles / RUFF RYDERS ALBUM CUT/INTERSCOPE	39
40	49	—	2	TWO WRONGS / W.JEAN,J.DUPLESSIS (W.JEAN,J.DUPLESSIS)	Wyclef Jean Featuring Claudette Ortiz / COLUMBIA ALBUM CUT	40
41	38	44	37	MORE THAN A WOMAN / TIMBALAND (T.MOSLEY,S.GARRETT)	Aaliyah / ❶ BLACKGROUND ALBUM CUT	7
42	50	34	43	THIS WOMAN'S WORK / MUSIZE (K.BUSH)	Maxwell / COLUMBIA EP & ALBUM CUT	16
43	37	42	27	ROC THE MIC / JUST BLAZE (D.GRANT,L.PRIDGEN,J.SMITH)	Beanie Sigel & Freeway / ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/IDJMG	16
44	46	46	23	I'D RATHER / S.CRAWFORD (S.CRAWFORD)	Luther Vandross / ❶ J ALBUM CUT	40
45	40	38	41	LIGHTS, CAMERA, ACTION! ✪ / BINKI (T.KELLY,R.HARRELL,L.CASTON,A.POREE,F.WILSON)	Mr. Cheeks / ● ❶ ❶ UNIVERSAL 156257	1
46	42	35	26	OOPS (OH MY) ✪ / TIMBALAND (C.KEYS,T.MOSLEY)	Tweet / ❶ THE GOLD MIND/ELEKTRA 67280*/EEG	1
47	44	48	24	DON'T YOU FORGET IT ✪ / A.HARRIS (G.LEWIS,A.HARRIS)	Glenn Lewis / ❶ EPIC 79649*	10
48	64	75	3	BABY / C.SANTANA,I.GOTTI,7 (A.DOUGLAS,A.PARKER,I.LORENZO,S.AURELIUS,M.OEAN,B.JORDAN)	Ashanti / MURDER INC./DEF JAM ALBUM CUT/IDJMG	48
49	59	63	6	KEEP LOVIN' YOU / D.MCKENZIE (D.MCKENZIE,D.YOUNG)	Dave Hollister / MCA SOUNDTRACK CUT	49
50	56	57	7	GOOD MAN / THE UNDERDOGS (RL,H.MASON, JR.,D.THOMAS)	RL / J ALBUM CUT	50
51	63	74	3	I CARE 4 U / TIMBALAND (M.ELLIOTT,T.MOSLEY,C.M.HAMPTON,H.BANKS)	Aaliyah / BLACKGROUND ALBUM CUT	51
52	43	67	5	IF I COULD GO! ✪ / RICK ROCK (A.MARTINEZ,C.LOVING,R.THOMAS,J.AUSTIN)	Angie Martinez Featuring Lil' Mo & Sacario / ❶ ELEKTRA 67311*/EEG	43
53	48	49	10	SONG CRY / JUST BLAZE (S.CARTER,J.SMITH,O.GIBBS,R.JOHNSON)	Jay-Z / ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	45
54	41	45	8	SOMEBODY'S GIRL / POKE & TONE,R.KELLY (R.KELLY,S.CARTER,S.J.BARNES,J.C.OLIVIER)	R. Kelly & Jay-Z / ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG/JIVE	41
55	55	56	11	HOW COME YOU DON'T CALL ME / A.KEYS,K.BROTHERS (PRINCE)	Alicia Keys / J ALBUM CUT	30
56	58	52	5	DAY + NIGHT ✪ / T.JONES,SHE'KSPERE (T.JONES,B.KELLY)	Isyss Featuring Jadakiss / ● ARISTA 15132	52
57	53	53	20	TAKE A MESSAGE ✪ / R.SHAND (R.SHAND)	Remy Shand / ❶ MOTOWN 015625*	47
58	68	70	4	WAY OF LIFE ✪ / M.FRESH (D.CARTER,B.THOMAS,D.HITCHINGS,F.GOLDE,D.LAMBERT)	Lil Wayne / ❶ CASH MONEY 060056*/UNIVERSAL	58
59	67	73	4	IN DA WIND / J.PHA (P.ALEXANDER,M.YOUNG,A.PATTON,T.CALLOWAY)	Trick Daddy Featuring Cee-Lo & Big Boi / SLIP-N-SLIDE ALBUM CUT/ATLANTIC	59
60	57	58	11	TROUBLE / DJ QUIK (DJ QUIK,AMG,E.COOMES)	DJ Quik Featuring AMG / EUPHONIC/LANEWAY ALBUM CUT/BUNGALO	57
61	54	43	11	FEELS GOOD (DON'T WORRY BOUT A THING) ✪ / ALLSTAR (A.CRISS,V.BROWN,A.GORDON,T.BEAL,D.WIGGINS,R.WIGGINS,T.CHRISTIAN,C.WHEELER,J.CAMPBELL)	Naughty By Nature Featuring 3LW / ● ❶ TVT 2344	25
62	65	69	5	IN THE MORNING / W.CAMPBELL (W.CAMPBELL,T.CAMPBELL,E.CAMPBELL,J.CAMPBELL)	Mary Mary / COLUMBIA ALBUM CUT	62
63	66	66	5	HOW IT'S GONNA BE / W.CAMPBELL (W.CAMPBELL,H.LILLY,JR.)	LovHer / DRAGON/DEF SOUL ALBUM CUT/IDJMG	63
64	76	—	2	STINGY / B.M.COX (B.M.COX,J.PERRY,J.AUSTIN)	Ginuwine / EPIC ALBUM CUT	64
65	61	59	10	THE COLOR OF LOVE / BABYFACE (BABYFACE)	Boyz II Men / ARISTA ALBUM CUT	51
66	62	37	14	GET THIS MONEY ✪ / R.KELLY,TONE (R.KELLY,S.CARTER)	R. Kelly & Jay-Z / ❶ ROC-A-FELLA/DEF JAM (B/W TAKE YOU HOME WITH ME...)*/IDJMG/JIVE	37
67	60	64	10	WHOA NOW ✪ / DUKEYMAN,M.CAREN (B.RICH,R.HALL,J.BARRY,J.DUBOIS)	B Rich / ❶ ATLANTIC 85296*	60
68	84	—	2	PO' FOLKS ✪ / THE TRACKBOYZ (M.WILLIAMS,J.KENT,W.HUGHES,R.ANTHONY)	Nappy Roots Featuring Anthony Hamilton / ❶ ATLANTIC 85323*	68
69	69	65	5	MOST HIGH / T.JONES (T.JONES)	Jerzee Monet / DREAMWORKS ALBUM CUT/INTERSCOPE	63
				$ GREATEST GAINER / SALES $		
70	70	61	4	WELCOME TO NEW YORK CITY ✪ / JUST BLAZE (C.GILES,S.CARTER,J.SMITH)	Cam'ron Featuring Jay-Z & Juelz Santana / ❶ ROC-A-FELLA/DEF JAM 582970*/IDJMG	55
71	75	100	2	STYLIN' / LZ,YOUNG GAVIN (I.MARCHAND,L.REEVES)	Foxy Brown / DEF JAM ALBUM CUT/IDJMG	71
72	73	—	2	SHAKE YA BODY / POKE & TONE,R.KELLY (S.J.BARNES,R.KELLY,S.CARTER,K.JONES,J.C.OLIVIER,B.ROBINSON,M.DEWERSE)	R. Kelly & Jay-Z Featuring Lil' Kim / ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG/JIVE	72
73	71	62	11	PUT IT ON PAPER / H.MIDDLETON (A.NESBY,T.W.LEE,M.ORR,J.DRR,H.MIDDLETON)	Ann Nesby Featuring Al Green / UNIVERSAL ALBUM CUT	44
74	74	76	5	I'M GONNA BE READY / J.JAM,T.LEWIS,J.WRIGHT (J.HARRIS III,T.LEWIS,J.WRIGHT,Y.ADAMS)	Yolanda Adams / ELEKTRA ALBUM CUT/EEG	74
75	94	88	11	TRADE IT ALL / DJ CLUE,DURO (B.CASEY,B.CASEY,J.JACKSON,E.SHAW,K.HILL)	Fabolous Featuring P. Diddy & Jagged Edge / DESERT STORM/ELEKTRA ALBUM & SOUNDTRACK CUT/EEG/EPIC	74
76	77	81	3	WHO WANTS THIS? ✪ / DAKARI (R.BAILEY,R.CAMPMAN,DAKARI)	Smilez & Southstar / ● ❶ ARTISTDIRECT 01042	76
				HOT SHOT DEBUT		
77	NEW		1	TAINTED / K.RIGGINS (R.ALTMAN,T.GLOVER,J.POWERS,A.GARDNER)	Slum Village Featuring Dwele / BARAK/PRIORITY ALBUM CUT/CAPITOL	77
78	NEW		1	BASKETBALL / J.DUPRI,L.JEFFERSON (J.BRALOWER,R.FORD,FULL FORCE,J.MOORE,K.BLOW,S.WALKER,W.WARNING)	Lil Bow Wow Featuring Jermaine Durpri, Fabolous & Fundisha / SO SO DEF SOUNDTRACK CUT/COLUMBIA	78
79	72	68	11	GIRLFRIEND ✪ / THE NEPTUNES (J.TIMBERLAKE,C.HUGO,P.WILLIAMS)	'N Sync Featuring Nelly / ✪ ❶ ● JIVE 40013*	23
80	80	80	7	AUTOMATIC ✪ / RICK ROCK (E.STEVENS,J.JACKSON,R.THOMAS,K.GAMBLE,L.HUFF,A.JACKSON,H.DAVIS,D.E.FLETCHER,W.O.PARKS)	E-40 Featuring Faboulous / ❶ SICK WID' IT 40011*/JIVE	72
81	78	72	10	BOOM, BOOM, BOOM ✪ / MEGAHERTZ MUSIC GROUP,M.PITTS (R.JACKSON,R.ROBINSON)	Rob Jackson Featuring Lady May / ARISTA 15109*	72
82	79	79	10	THE LIFE ✪ / AYATOLLAH (O.STYLES,T.JAMERSON,L.DORRELL,S.GLENN)	Styles Featuring Pharoahe Monch / ❶ RAWKUS 170505*/MCA	66
83	83	83	3	NO HALF STEPPIN' ✪ / POKE & TONE (S.J.BARNES,J.OLINER,L.GATES,C.COLEFIELD)	Sharissa / ❶ MOTOWN 015263*	78
84	81	78	14	BALLIN' BOY ✪ / T.GALVIN,NO GODD (D.HILL,T.LATIMER,T.GALVIN)	No Good / ● ❶ ARTISTDIRECT 01022	54
85	85	71	13	OOH, AHH / M.JEFFERSON (S.L.JONES,M.JEFFERSON,M.WALKER)	3pc. / 312 ENTERTAINMENT ALBUM CUT	65
86	88	97	12	NEVER AGAIN / I.GOTTI (J.ATKINS,S.AURELIUS,I.LORENZO)	Ja Rule / MURDER INC./DEF JAM ALBUM CUT/IDJMG	68
87	86	89	3	LINE 'EM UP ✪ / JUST BLAZE (L.PRIDGEN,J.SMITH,C.RIES)	Freeway Featuring Young Chris / ❶ ROC-A-FELLA/DEF JAM 582947*/IDJMG	86
88	NEW		1	CRAWL TO ME ✪ / MACK D,L.LEMON (MACK D,L.LEMON)	Kemi / ● MACK DAWG 8271	88
89	96	82	11	TAKE YOU HOME WITH ME A.K.A. BODY ✪ / POKE & TONE,R.KELLY (R.KELLY,S.CARTER,S.J.BARNES,J.C.OLIVIER)	R. Kelly & Jay-Z / ❶ ROC-A-FELLA/DEF JAM 588988*/IDJMG/JIVE	41
90	90	93	5	IT'S NOT FAIR ✪ / A.HARRIS,V.DAVIS (G.LEWIS,A.HARRIS,V.DAVIS)	Glenn Lewis / ❶ EPIC 79722*	90
91	82	—	2	I DON'T REALLY KNOW ✪ / B.MOSS-SCOTT (B.MOSS-SCOTT)	Brandy Moss-Scott / ● HEAVENLY TUNES 2004	82
92	NEW		1	BLACK SUITS COMIN' (NOD YA HEAD) ✪ / M.SPARKS,R.CHIARELLI,W.SMITH,G.PAGANI,O.BANGA (W.SMITH,M.SPARKS,R.FEEMSTER,L.BENNETT,L.BENNETT,L.BENNETT)	Will Smith Featuring Tra-Knox / ❶ OVERBROOK 79768*/COLUMBIA	92
93	87	77	9	2 WAY ✪ / PRESIDENTIAL CAMPAIGN,MASTER P (J.BROWN,R.GINYARD)	Lil' Romeo Featuring Master P / ❶ NEW NO LIMIT 015832*/UNIVERSAL	65
94	91	94	10	SLOW DANCE ✪ / D.PAYNE,L.MOSLEY (D.PAYNE,L.MOSLEY)	Lou Mosley / ● JENSTAR 1380	84
95	RE-ENTRY		2	MONEY OWNERS ✪ / TIMBALAND (T.MOSLEY,T.THOMPSON)	Shade Sheist Featuring Timbaland / ● ❶ BABY REE 155954/MCA	95
96	99	90	12	CLOSET FREAK ✪ / T.CALLAWAY (T.CALLAWAY,E.STAMILE,G.ADDISON)	Cee-Lo / ❶ ARISTA 15086*	56
97	89	85	14	WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') / G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	Gerald Levert / ELEKTRA ALBUM CUT/EEG	66
98	93	86	7	BANG MY HIT ✪ / IROC (C.LUNDY,I.DANIELS)	Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Unique / ● BRAINSTORM 20020	70
99	NEW		1	BLUE JEANS ✪ / JAZZY PHA (J.QUE,E.NURI)	Yasmeen / ● MCA 155952	99
100	92	92	7	FRESH FROM YARD ✪ / DJ CLUE,DURO (M.DAVIS,K.JONES,E.SHAW,K.IFFILL,E.BROWN,L.DUNBAR,B.THOMPSON,R.GORDON,W.RILEY)	Beenie Man Featuring Lil' Kim / ❶ SHOCKING VIBES/VP 38827*/VIRGIN	85

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

World Radio History

JUNE 29 2002

Billboard HOT DANCE MUSIC™

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE (IMPRINT & NUMBER/PROMOTION LABEL)	Artist
			NUMBER 1 — 1 Week At Number 1	
1	3	4	ONE DAY IN YOUR LIFE (DAYLIGHT PROMO/EPIC)	Anastacia
2	5	7	LAZY (SKINT 79754/COLUMBIA)	X-Press 2
3	4	5	BLAME (GROOVILICIOUS 275/STRICTLY RHYTHM)	Sono
4	7	8	ONE STEP TOO FAR (CHEEKY PROMO/ARISTA)	Faithless Featuring Dido
5	1	2	POINT OF VIEW (EPIC PROMO)	DB Boulevard
6	6	3	DAYS GO BY (CREDENCE 77712/CAPITOL)	Dirty Vegas
7	12	21	LOVE AT FIRST SIGHT (CAPITOL 77724)	Kylie Minogue
8	2	1	HELLA GOOD (ROGER SANCHEZ REMIXES) (INTERSCOPE PROMO)	No Doubt
9	9	14	COME WITH US (FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN)	The Chemical Brothers
10	14	24	THE NEED TO BE NAKED (TOMMY BOY 2366)	Amber
11	11	15	MORE THAN A WOMAN (RICHIE SANTANA MIXES) (BLACKGROUND PROMO/VIRGIN)	Aaliyah
12	16	22	I'LL BE WAITING (TRAFFIC 1001/MINISTRY OF SOUND)	Full Intention Presents Shena
13	13	18	STILLNESS OF HEART (REMIXES) (VIRGIN PROMO)	Lenny Kravitz
14	22	35	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX) (NERVOUS 20512)	Perpetuous Dreamer
15	21	26	TRIPPIN' (GROOVILICIOUS 276/STRICTLY RHYTHM)	Oris J Presents Delsena
16	8	6	PRECIOUS HEART (MOONSHINE 88483)	Tall Paul
17	15	16	COME & GET MY LOVE (CUTTING 454)	Becca
18	19	23	WE GET TOGETHER (ULTRA 1112)	HQ2/Hex Hector Present Kim Sozzi
19	23	30	WE ARE ALL MADE OF STARS (V2 27745)	Moby
20	25	27	IN MY MEMORY (REMIXES) (NETTWERK 36327)	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
21	31	43	FOLLOW ME (REMIXES) (STRICTLY RHYTHM 12623)	Aly-Us
22	18	9	MINDCIRCUS (REMIXES) (NETTWERK 33156)	Way Out West Featuring Tricia Lee Kelshall
23	10	10	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES) (A&M PROMO/INTERSCOPE)	Sheryl Crow
24	32	40	RAINY DAYZ (THUNDERPUSS REMIX) (MCA PROMO)	Mary J. Blige Featuring Ja Rule
25	20	11	UNDERNEATH YOUR CLOTHES (REMIXES) (EPIC PROMO)	Shakira
26	26	31	PLEASE SAVE ME (5AM IMPORT)	Sunscreem Vs. Push
27	30	37	BACKFIRED (MAW 067/TOMMY BOY)	Masters At Work Featuring India
			POWER PICK	
28	37	—	THAT SOUND (TOMMY BOY SILVER LABEL 2375/TOMMY BOY)	Rosabel
29	34	41	THE MUSIC'S NO GOOD WITHOUT YOU (WARNER BROS. PROMO)	Cher
30	17	12	BE.ANGELED (LOGIC 3000 92812/LOGIC)	Jam & Spoon
31	27	19	FOR ALL TIME (REMIXES) (DREAMWORKS 450836)	Soluna
32	24	17	FUNNY CAR (YOSHITOSHI 070/DEEP DISH)	Morel
33	38	44	BRIGHTER DAY (ULTRA 1115)	R.H. Factor
34	39	42	TUMBA (COLUMBIA PROMO)	Angelique Kidjo
35	36	38	AWAKENING (DELERIUM & MINGE BINGE MIXES) (OMTOWN PROMO/HIGHER OCTAVE)	Sasha Lazard
36	33	29	EVERYDAY 2002 (ALEX GOLD REMIX) (XTRAVAGANZA IMPORT)	Agnelli & Nelson
37	46	—	I GOT THE MUSIC IN ME (JUNGLE RED 012)	Erin Hamilton
38	35	32	DON'T LET ME GET ME (REMIXES) (ARISTA 15117)	Pink
39	40	36	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES) (REAL DEAL PROMO/ORPHEUS)	Exhale
40	44	47	AT NIGHT (DEFECTED IMPORT)	Shakedown
41	29	13	THEY-SAY VISION (DANCE REMIXES) (MCA 155961)	Res
			HOT SHOT DEBUT	
42			SOUTHERN SUN (MAVERICK PROMO/REPRISE)	Oakenfold
43	41	34	PURIFY (GUSGUS & FADE REMIXES) (WINDHAM HILL PROMO/RCA VICTOR)	Balligomingo
44	47	—	A NEW DAY HAS COME (MIKE RIZZO REMIX) (EPIC PROMO)	Celine Dion
45			SECRET (REMIXES) (MCA 155955)	Luis Fonsi
46			BURN FOR YOU (GROOVILICIOUS 277/STRICTLY RHYTHM)	Kreo'
47			SHIFTER (KINETIC 54720)	Timo Maas
48	28	25	THE MORE I LOVE YOU (GROOVILICIOUS 265/STRICTLY RHYTHM)	MFF Featuring Andrea Martin
49	48	—	HOME AND DRY (BLANK & JONES REMIXES) (SANCTUARY PROMO)	Pet Shop Boys
50			TREMBLE (RADIKAL 99115)	Marc Et Claude

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	Artist
			NUMBER 1 — 1 Week At Number 1	
1	2	5	HEAVEN (ROBBINS 72057)	DJ Sammy & Yanou Featuring Do
2	1	1	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES) (WARNER BROS 42422)	Cher
3	4	2	U DON'T HAVE TO CALL (REMIXES) (ARISTA 15125)	Usher
4	3	3	RAPTURE (TASTES SO SWEET) (UNIVERSAL 015672/UMRG)	iio
5	6	—	DON'T LET ME GET ME (REMIXES) (ARISTA 15117)	Pink
6			THEY-SAY VISION (DANCE REMIXES) (MCA 155961)	Res
7	7	6	DAYS GO BY (CREDENCE 77712/CAPITOL)	Dirty Vegas
8	5	4	YOU CAN'T GO HOME AGAIN! (MCA 582896)	DJ Shadow
9	8	8	SOMETHING (ROBBINS 72056)	Lasgo
10	9	7	THANK YOU (DEEP DISH REMIX) (ARISTA 13996)	Dido
11	10	9	LOSE CONTROL (DESCONTROLATE) (DURMAR/PYRAMID 90200/ORPHEUS)	Yohany
12	16	12	BY YOUR SIDE (REMIXES) (EPIC 79544)	Sade
13	13	10	HEAVEN (24/7 72475/ARTEMIS)	Eyra Gail
14			EARTH (BEN WATT REMIX) (MAVERICK 42453/WARNER BROS)	MeShell Ndegeocello
15	14	13	WILL I? (ROBBINS 72055)	Ian Van Dahl
16	12	—	LOVE AT FIRST SIGHT (CAPITOL 77724)	Kylie Minogue
17	15	11	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) (TVT 2344)	Naughty By Nature Featuring 3LW
18	18	—	THE SOUND OF GOODBYE (NERVOUS 20512)	Perpetuous Dreamer
19	19	15	YOU MAKE ME SICK (HQ2 REMIXES) (LAFACE 24556/ARISTA)	Pink
20	17	—	WHAT ABOUT US? (DANCE MIXES) (ATLANTIC 85321/AG)	Brandy
21			ALL OVER ME (MTA 27748/V2)	Aphrodite
22	11	14	THE CHA CHA SLIDE PT. III ROLL LIKE THIS (M O B 90410/ORPHEUS)	Mr. C The Slide Man
23	22	16	WHAT IT FEELS LIKE FOR A GIRL (MAVERICK 42372/WARNER BROS)	Madonna
24			IT'S LOVE (TRIPPIN') (GROOVILICIOUS 274/STRICTLY RHYTHM)	Andrea Brown
25			MUSIC (MAVERICK 44909/WARNER BROS)	Madonna

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Vidioeclip 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 Nielsen SoundScan, Inc. All rights reserved.

JUNE 29 2002

Billboard TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1 — 2 Weeks At Number 1	
1	1	DIRTY VEGAS / CREDENCE 39986/CAPITOL	Dirty Vegas
2	2	MOBY / V2 27119*	18
3	3	DJ SHADOW / MCA 112937*	The Private Press
4	4	LOUIE DEVITO / DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
5	5	VARIOUS ARTISTS / VERVE [illegible]/VG	Verve//Remixed
6	6	SOUNDTRACK / RCA [illegible] 63921	Queer As Folk: The Second Season
7	8	ZERO 7 / QUANGO ULTIMATE DILEMMA 5007/PALM ▲	Simple Things
8	11	DJ IRENE / SURGE 0002/WARLOCK ▲	Phonosynthesis
9	10	SOUNDTRACK / IMMORTAL 12064*/VIRGIN	Blade II
10	9	PET SHOP BOYS / SANCTUARY 84553	Release
11	7	JOHN DIGWEED / FFRR/BEDROCK 78185/WARNER STRATEGIC MARKETING ▲	MMII
12	12	VARIOUS ARTISTS / ULTRA 1121	Ultra.Chilled 02
13	14	VARIOUS ARTISTS / RAZOR & TIE 89041	Pulse
14	13	VARIOUS ARTISTS / RAZOR & TIE 89052	Monster Disco
15	16	DAVID VISAN / GEORGE P 71002	Buddha-Bar IV
16	17	IAN VAN DAHL / ROBBINS 75029	Ace
17	22	AVALON / SPARROW 51936	02/Avalon Remixed
18	15	VARIOUS ARTISTS / ROBBINS 7[illegible]028	Best Of House Volume Two
19	20	THE CHEMICAL BROTHERS / FREESTYLE DUST 11682*/ASTRALWERKS	Come With Us
20	24	DAFT PUNK / VIRGIN 4[illegible]*	Discovery
21	18	VARIOUS ARTISTS / UNIVERSAL 017804/UMRG	Global Hits 2002
22	23	DJ ENCORE / MCA 016603	Intuition
23		VARIOUS ARTISTS / NETTWERK 30235	Chillout 2002 / The Ultimate Chillout
24	19	GARBAGE / ALMO SOUNDS 493115*/INTERSCOPE	Beautifulgarbage
25	21	JOHNNY VICIOUS / ULTRA 1111 ▲	Ultra.Dance 01

● 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: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 29 2002

Billboard HOT DANCE BREAKOUTS

	Club Play		Maxi-Singles Sales
1	I FEEL SO FINE K.M.C. Featuring Dhany (STRICTLY RHYTHM)	1	THINGS THAT GO BUMP IN THE NIGHT Johnny Fiasco (OM)
2	HAPPY HOUR Norty Cotto (CUTTING)	2	WE GET TOGETHER HQ2/Hex Hector Present Kim Sozzi (ULTRA)
3	NO MORE TEARS Modjo (BARCLAY)	3	FOR THOSE WHO LIKE TO GET DOWN Marques Wyatt (OM)
4	FREE YOUR MIND Celeda (STAR 69)	4	LOVE IS IN THE AIR Milk & Sugar Vs. John Paul Young (RADIKAL)
5	OUTSIDE Kyau Vs. Albert (EUPHONIC IMPORT)	5	REAL FONKY TIME Dax Riders (SUBSCIENCE)

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

Lyric Street's Shedaisy Hopes Critics Won't 'Knock' On 'Sky'

BY DEBORAH EVANS PRICE

NASHVILLE—Rarely has an act generated a more polarized response from fans and industry pundits than Shedaisy. Selling more than 1.7 million copies of its 1999 Lyric Street debut, *The Whole Shebang*, the trio struck a chord with country consumers, but many critics have been less than kind.

With their new release, *Knock on the Sky*, sisters Kristyn, Kassidy, and Kelsi Osborn are hoping not only for strong sales but also a little respect. Kristyn, who either wrote or co-wrote every song on the record, says she and her siblings took their time on the album and are happy with the results. "It had to be better, more mature, and different than the first one. That was what the three of us focused on," the blonde sibling says. "It reflects a lot more maturity and growth."

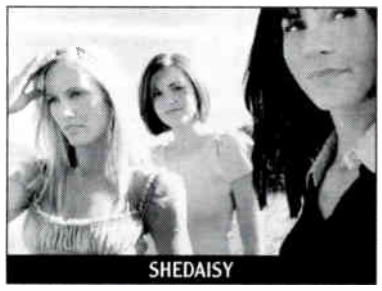
On *Knock on the Sky*, the sisters expanded their involvement in the creative process, co-producing the record with Dann Huff. "Musically, we became much more intelligent when it came to being in the studio and knowing what we want," Osborn says. "Critically, people have been a little bit more open to it than they were [with] the first one, and we hope our fans are just as responsive, because they made the first album so successful."

It's been three years since the release of *The Whole Shebang*, but the sisters have been anything but idle. They released a Christmas album, *Brand New Year*, in 2000, and a remix album, *The Whole Shebang—All Mixed Up*, in the fall of 2001. Osborn admits that taking time between studio albums generated some speculation.

"We've heard a lot of rumors—that we didn't have material, that the label was making us wait, and none of it is true," she says. "The truth was it took over two years to get through five [radio] singles on the first album . . . Also, the label built in time for the writing to be as good as it could possibly be . . . And they were being very sensitive to my personal life, allowing me time to get my stuff together and get my head in the right place to go out and promote a record. I appreciate that."

The personal issue Osborn alludes to is her recent divorce from husband Joel Stevenett. She admits the experience colored the songs she wrote for the album, though not always the songs one would expect. "People automatically assume that songs that sound like they may be angry [were about the divorce]. They have nothing to do with our relationship," Osborn explains, adding that she does not have any animosity about the divorce.

The album is lyrically meatier than its predecessors. The beautiful ballad "Rush," written by Osborn and Marcus Hummon, was featured in Hummon's play *Warrior* about the life of Olympic legend Jim Thorpe. There are also lighter moments, such as the catty, tongue-in-cheek "Everybody Wants You," written about an artist Osborn declines to name. There's also "Repent," which shows the sisters delivering a high-energy song with unique lyrics.



SHEDAISY

HEART ON HER SLEEVE

Osborn says the more vulnerable songs on *Knock on the Sky* came from her breakup. " 'I Wish I Were the Rain' is so difficult for me to listen to," Osborn admits of another song she penned with Hummon. "I don't know when I'll be able to come to terms with that one, but it is one of my favorite things on there."

As someone who values her privacy, it sometimes feels awkward for Osborn to pour her heart out in her songs. "It's bizarre. I'm almost contradicting myself because my life is private, but I know that this is what I do best," says Osborn, an ASCAP writer with her own publishing company, Without Anna Music (named for the sister who doesn't perform with the trio). "My role in this group is to write," she observes, noting that what she wrote for this album is "really revealing. It hits close to home, and that's what is scary."

KMLE Phoenix assistant PD/music director Chris Loss calls Osborn "the Sheryl Crow of country music in terms of the way she lyrically lays it all out there."

THE SPATULA MANEUVER

The album's first single, "Get Over Yourself," didn't fare well with radio programmers, many of whom felt it was a male-bashing anthem. So Lyric Street switched to "Mine All Mine," currently No. 39 on the *Billboard* Hot Country Singles & Tracks chart. "We took a little bit of a swing with this record," Lyric Street VP of promotion Kevin Herring says about "Get Over Yourself." "It was unique, [and] we just felt we were in a position with Shedaisy that we could hit one over the roof. We have a great album, and it was worth taking a chance."

To encourage programmers to "flip" to the new single, Herring and his cohorts sent spatulas to radio. "We went out and bought every spatula in the city of Nashville," he says. "It caught people's attention, and they understood what we were trying to do."

Loss is one of the programmers who did like "Get Over Yourself," and he's now playing "Mine All Mine." He also likes the album's title tune, which is included as a hidden track. "The project has some really strong material," he says of *Knock on the Sky*. "Kelsi, Kassidy, and Kristyn are great for the format. They've been gone for a while, so it's really exciting to get new material from Shedaisy . . . Unless you're smokin' crack, most people in radio should love when [they] get new music from exciting artists."

This summer it will be nearly impossible for Shedaisy fans not to be aware the trio has a new record, as Lyric Street has put together a comprehensive marketing campaign. "We have a partnership that we are doing in conjunction with *YM* magazine, Neutrogena, and Wal-Mart," Lyric Street senior director of product development Greg McCarn says. "There will be 120,000 copies of the [July issue of *YM*] that are polybagged with a CD sampler. Inside the magazine itself, there is an advertising supplement that Neutrogena did, which is four pages of Shedaisy. We've got that all tied in to positioning and additional visibility at Wal-Mart."

The label will also be doing an AOL keyword promotion, and the sisters were featured on Sessions@AOL. A new Shedaisy Web site, shedaisy.com, launched June 1 and will send out weekly e-mail blasts to more than 20,000 fans.

Shedaisy will be the only country act featured in a Coca-Cola ScreenPlay promotion that places the act on 20,000 movie screens nationwide prior to the trailers that run before every film shown in July and August.

According to McCarn, the group is also involved in a Wal-Mart/Nabisco promotion that began in April and includes in-store displays, Wal-Mart radio spots, floor stickers in the aisles, 100,000 trading cards handed out by Wal-Mart greeters, and 200,000 recipe booklets. A back-to-school promotion starts in August with Kmart and Sprite that features the group on a CD-ROM.

Shedaisy—which is booked by the William Morris Agency and managed by Cindy Wunsch of Wunsch Management—will embark on a promotional tour the first two weeks of the album's release that will include radio visits and in-store retail appearances in key markets.

Nashville Scene™

by Phyllis Stark

SINGLE WHITE FEMALE: Chely Wright has parted ways with MCA Nashville after three albums. The most successful set, *Single White Female*, went gold in 1999. The single of the same name went to No. 1 in September 1999. It is Wright's only single to crack the top 10 on the *Billboard* Hot Country Singles & Tracks chart.

Wright's manager, **Clarence Spalding** of TBA Entertainment, puts a positive spin on the move, telling *Billboard*, "We had a lot of good things happen at MCA" and "we feel good about the whole thing." He also says, "We felt it was time to be off the label."

Spalding says he already has initial interest from three other labels, but adds, "We will take our time on this [decision]. We're very concerned about the A&R process. That's a big criteria for us."

Wright's most recent album, *Never Love You Enough*, peaked at No. 4 on the *Billboard* Top Country Albums chart last October. Prior to signing with MCA in 1997, Wright recorded for Polydor and sister company A&M Nashville.

ON THE ROW: Shari Lacy has resigned her position as director of publicity for Nashville-based label Compass Records after 4½ years to join the International Bluegrass Music Assn. in the newly created position of marketing and public relations director. **Brad San Martin** succeeds Lacy at Compass. He previously was national radio promotions coordinator at Rounder Records.

Dreamcatcher Records VP of promotion **Gator Michaels** exits the label, which no longer has an in-house promotion staff.

As first tipped here last issue, former Westwood One executive **Ed Salamon** has accepted the job as executive director of Country Radio Broadcasters in Nashville. He begins the new position July 1. Salamon has resigned from his previous, unpaid position as president of the CRB board, a post he held since 1993. A search is under way for a new board president. Current CRB executive director **Paul Allen**, who has held the post for seven years, will exit Aug. 18 to join the faculty at Middle Tennessee State University.

OPRY GOES HIGH TECH: Gaylord Entertainment will launch an upgraded Web site July 11 for the Grand Ole Opry and the company's Nashville country stations, WSM-AM-FM (*Billboard Bulletin*, June 15). The site, wsmonline.com, will include improved audio and video streaming capabilities that will allow visitors to see live backstage interviews at the Grand Ole Opry. It will also feature weekly streamed video content from the Opry's backstage area.

GRAND OLE OPRY®

A WSM-branded streaming media player will provide real-time information, including song title, artist, and air personality on duty, as well as on-demand audio and video archives for both the stations and the Opry. Other new features on the site will include country music news and events, artist bio and tour schedules, and WSM and Opry history, archives, and photos.

GOLDEN VOICES: The Performers Benefit Fund held its annual fundraising Golden Voice Awards June 13 in Nashville. Winners in the artist categories included **Billy Walker**, **Hank Locklin**, **Jean Shepard**, **the Jordanaires**, **Charley Pride**, **Ricky Skaggs**, and **Red Foley**. **Cindy Walker** was named songwriter of the year. **Lonnie Bell** of KGHL-AM-FM Billings, Mont., was the radio personality winner. The fund is a nonprofit organization dedicated to helping senior performers with ongoing hospitalization needs.

ARTIST NEWS: Lost Highway Records has signed **Drive-by Truckers** to a recording deal and will release the band's two-CD concept album, *Southern Rock Opera*, in stores July 16. The album had previously only been available online and at the group's concerts. Drive-by Truckers are managed by Nashville-based Vector Management.

Ronnie Milsap will receive the personal achievement award at the American Foundation for the Blind's 2002 Helen Keller Achievement Awards Sept. 24 in New York. The award recognizes an individual who is an exemplary role model for others who are blind or visually impaired.

Rutledge Hill Press recently published a self-help book based on the **Rascal Flatts** hit "I'm Movin' On," written by **D. Vincent Williams** and **Phillip White**. The group provides the introduction to the book, which also includes a CD single of the song. Rascal Flatts' second album, *Melt*, is due Sept. 24.

Scott Whitehead of **Hometown News** was involved in a car accident June 13 in Nashville while on his way to Fan Fair activities. He suffered a broken collarbone.

JUNE 29 2002

Billboard HOT COUNTRY™ SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	2 Weeks At Number 1	
1	1	2	20	**LIVING AND LIVING WELL** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIRO)	**George Strait** MCA NASHVILLE 172238	1
2	2	3	19	**I'M GONNA MISS HER (THE FISHIN' SONG)** F.ROGERS (B.PAISLEY,F.ROGERS)	**Brad Paisley** ARISTA NASHVILLE 69152	2
3	5	6	22	**NOT A DAY GOES BY** D.HUFF (S.DIAMOND,M.DERRY)	**Lonestar** BNA 69134	3
4	3	1	22	**DRIVE (FOR DADDY GENE)** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE 69129	1
5	6	9	24	**THE ONE** T.BROWN,M.WRIGHT (K.MANNO,B.LEE)	**Gary Allan** MCA NASHVILLE 172232	5
6	10	13	9	**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA ALBUM CUT	6
7	9	11	12	**MY HEART IS LOST TO YOU** K.BROOKS,R.DUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	7
8	12	17	4	**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS ALBUM CUT	8
9	4	5	24	**I SHOULD BE SLEEPING** J.KING,J.STROUD (L.DREW,S.SMITH)	**Emerson Drive** DREAMWORKS 450362	4
10	11	12	20	**WHEN YOU LIE NEXT TO ME** D.HUFF (K.COFFEY,T.HARMON,J.D.MARTIN)	**Kellie Coffey** BNA ALBUM CUT	10
11	7	4	28	**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.VAN HOY (S.AZAR,J.YOUNG,R.C.BANNON)	**Steve Azar** MERCURY 172230	2
12	14	14	15	**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** DREAMWORKS 450378	12
13	17	15	22	**TONIGHT I WANNA BE YOUR MAN** D.MALLOY (R.RUTHERFORD,T.VERGES)	**Andy Griggs** RCA 69132	13
14	13	8	28	**MY LIST** J.STROUD,T.KEITH (T.JAMES,R.BISHOP)	**Toby Keith** DREAMWORKS ALBUM CUT	1
15	18	26	4	**LONG TIME GONE** DIXIE CHICKS,L.MAINES (D.SCOTT)	**Dixie Chicks** MONUMENT ALBUM CUT	15
16	8	7	27	**I DON'T WANT YOU TO GO** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.POLK)	**Carolyn Dawn Johnson** ARISTA NASHVILLE 69133	7
17	16	16	24	**JUST WHAT I DO** C.HOWARD (I.DEAN,K.BURNS)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	13
18	20	19	56	**I KEEP LOOKING** S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	**Sara Evans** RCA ALBUM CUT	18
19	15	10	28	**WHAT IF SHE'S AN ANGEL** J.RITCHEY (B.WAYNE)	**Tommy Shane Steiner** RCA 69136	2
20	19	18	19	**HELP ME UNDERSTAND** D.HUFF (C.FARREN,S.MAC,W.HECTOR)	**Trace Adkins** CAPITOL ALBUM CUT	18
21	21	21	13	**TEN ROUNDS WITH JOSE CUERVO** B.J.WALKER JR. (C.BEATHARD,M.HEENEY,M.CANNON,GOODMAN)	**Tracy Byrd** RCA ALBUM CUT	21
22	26	30	6	**UNBROKEN** B.GALLIMORE,J.STROUD,T.MCGRAW (H.LAMAR,A.ROBOFF)	**Tim McGraw** CURB ALBUM CUT	22
23	22	23	15	**THE IMPOSSIBLE** B.ROWAN (K.LOVELACE,L.T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH 172241	22
24	23	22	20	**BEFORE I KNEW BETTER** B.J.WALKER,JR. (B.SIMPSON,D.LEE)	**Brad Martin** EPIC ALBUM CUT	22
25	25	25	14	**OL' RED** B.BRADDOCK (M.SHERRILL,D.GOODMAN,J.BOHAN)	**Blake Shelton** WARNER BROS. 16710/WRN	25
26	24	24	21	**SHE WAS** B.J.WALKER,JR. (N.CODY,J.MELTON)	**Mark Chesnutt** COLUMBIA ALBUM CUT	24
27	27	27	12	**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	27
28	28	29	4	**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	28
29	30	32	8	**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	**Martina McBride** RCA ALBUM CUT	29
30	31	31	12	**BARBED WIRE AND ROSES** P.WORLEY (S.LOCKE,M.SELBY,T.SILLERS)	**Pinmonkey** BNA ALBUM CUT	30
31	33	33	8	**DARE TO DREAM** B.GALLIMORE,T.MCGRAW (J.BACH,A.FOLLESE)	**Jo Dee Messina** CURB ALBUMS CUT	31
32	34	38	5	**SOMETHING WORTH LEAVING BEHIND** M.WRIGHT,L.A.WOMACK (B.BEAVERS,T.DOUGLAS)	**Lee Ann Womack** MCA NASHVILLE ALBUM CUT	32
33	32	34	11	**I'M GONE** P.WORLEY,T.L.JAMES (K.RICHEY,C.PROPHET)	**Cyndi Thomson** CAPITOL 77729	32
34	35	35	13	**CHASIN' AMY** D.HUFF,B.JAMES (B.JAMES,T.VERGES)	**Brett James** ARISTA NASHVILLE ALBUM CUT	34
35	43	60	3	**THICKER THAN BLOOD** A.REYNOLDS (J.YATES,G.BROOKS)	**Garth Brooks** CAPITOL ALBUM CUT	35
36	38	40	11	**LOOK AT ME NOW** S.MANDILE (S.MANDILE,S.MCCLINTOCK)	**Sixwire** WARNER BROS. ALBUM CUT/WRN	36
37	39	39	10	**IF THAT AIN'T COUNTRY** B.TERRY (A.SMITH,J.STEELE)	**Anthony Smith** MERCURY ALBUM CUT	37
38	37	37	10	**MINIVAN** R.KINGERY,S.WHITEHEAD (S.WHITEHEAD,R.KINGERY)	**Hometown News** VFR ALBUM CUT	37
39	41	42	6	**MINE ALL MINE** D.HUFF,SHEDAISY (K.OSBORN,H.PODLE)	**SheDaisy** LYRIC STREET ALBUM CUT	39
40	42	43	5	**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE 172242	40
41	40	41	9	**COUNTRY BY THE GRACE OF GOD** R.WRIGHT,C.CAGLE (C.CAGLE,M.J.GREENE,B.WAYNE)	**Chris Cagle** CAPITOL 77696	40
42	36	36	17	**DON'T WASTE MY TIME** B.CHANCEY,LITTLE BIG TOWN (LITTLE BIG TOWN,I.KELLEY,C.MILLS)	**Little Big Town** MONUMENT ALBUM CUT	33
43	52	50	6	**MY TOWN** B.CHANCEY (J.STEELE,R.NIELSEN)	**Montgomery Gentry** COLUMBIA ALBUM CUT	43
44	44	44	9	**GOING AWAY** B.GALLIMORE,T.MCGRAW (A.CLARK)	**The Clark Family Experience** CURB ALBUM CUT	44
45	45	45	7	**SING ALONG** T.HEWITT,R.ATKINS (R.ATKINS,T.HEWITT,B.GAITSCH)	**Rodney Atkins** CURB ALBUM CUT	45
46	47	52	3	**CADILLAC TEARS** L.REYNOLDS (L.SATCHER,W.VARBLE)	**Kevin Denney** LYRIC STREET ALBUM CUT	46
47	49	54	4	**LIFE HAPPENED** B.J.WALKER,JR. (P.J.MATTHEWS,K.K.PHILLIPS)	**Tammy Cochran** EPIC ALBUM CUT	47
				HOT SHOT DEBUT		
48	NEW		1	**THESE DAYS** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	48
49	46	47	7	**COUNTRY ROCK STAR** B.GALLIMORE,MARCEL (M.CHAGNON,K.SAVIGAR)	**Marcel** MERCURY ALBUM CUT	46
50	56	55	3	**HARD CALL TO MAKE** B.MEVIS (M.A.SPRINGER,S.SESKIN)	**J. Michael Harter** BROKEN BOW ALBUM CUT	50
51	53	53	5	**GOOD TO GO** J.STEELE,S.BAGGETT (J.STEELE,C.WISEMAN)	**Jeffrey Steele** MONUMENT ALBUM CUT	51
52	NEW		1	**WORK IN PROGRESS** K.STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	52
53	48	46	10	**I'LL TAKE LOVE OVER MONEY** A.TIPPIN,B.WATSON,M.BRADLEY (B.DIPIERO,T.MULLINS)	**Aaron Tippin** LYRIC STREET ALBUM CUT	46
54	50	58	3	**THAT'S WHY I SING THIS WAY** G.COLE (M.BARNES)	**Daryle Singletary** AUDIUM ALBUM CUT	50
55	54	51	4	**ONE NIGHT IN NEW ORLEANS** M.D.CLUTE,BLACKHAWK (R.GILES,T.NICHOLS,G.GODARD)	**Blackhawk** COLUMBIA ALBUM CUT	51
56	NEW		1	**FALL INTO ME** R.MARX (D.ORTON,J.STOVER)	**Emerson Drive** DREAMWORKS ALBUM CUT	56
57	51	48	11	**REAL BAD MOOD** M.T.BARNES (L.SATCHER,D.POYTHRESS)	**Marie Sisters** REPUBLIC ALBUM CUT/UNIVERSAL	46
58	RE-ENTRY		2	**I'M IN THE MOOD** D.COOK,ALABAMA (L.ANDERSON,R.ROGERS)	**Alabama** RCA ALBUM CUT	56
59	NEW		1	**A LOT OF THINGS DIFFERENT** N.WILSON,B.CANNON,K.CHESNEY (B.ANDERSON,D.DILLON)	**Kenny Chesney** BNA ALBUM CUT	59
60	58	—	3	**MEMPHIS** K.STEGALL,J.KELTON (D.NAIL)	**David Nail** MERCURY ALBUM CUT	58

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

JUNE 29 2002

Billboard TOP COUNTRY SINGLES SALES™

Sales data compiled by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1	35 Weeks At Number 1
1	1	35	**CAN'T FIGHT THE MOONLIGHT** ● CURB 73116	**LeAnn Rimes**
2	2	8	**THE IMPOSSIBLE** UNIVERSAL SOUTH 172241/UMRG	**Joe Nichols**
3	3	16	**I SHOULD BE SLEEPING** DREAMWORKS 450362/INTERSCOPE	**Emerson Drive**
4	4	20	**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** LYRIC STREET 164059/HOLLYWOOD	**Aaron Tippin**
5	6	30	**GOD BLESS THE USA** CURB 73128	**Lee Greenwood**
6	5	22	**OSAMA-YO' MAMA** CURB 73130	**Ray Stevens**
7	7	22	**THAT'S JUST JESSIE** LYRIC STREET 164063/HOLLYWOOD	**Kevin Denney**
8	10	24	**AMERICA WILL ALWAYS STAND** RELENTLESS NASHVILLE 5137*/MADACY	**Randy Travis**
9	8	242	**HOW DO I LIVE** ▲³ CURB 73022	**LeAnn Rimes**
10	12	37	**ALMOST THERE** REPUBLIC/UNIVERSAL 015738/UMRG	**Gabbie Nolen**
11	9	22	**NIGHT DISAPPEAR WITH YOU** LYRIC STREET 164059/HOLLYWOOD	**Brian McComas**
12	11	42	**UNBROKEN BY YOU** LYRIC STREET 164048/HOLLYWOOD	**Kortney Kayle**
13	13	81	**THE WAY YOU LOVE ME** WARNER BROS. 16818/WRN	**Faith Hill**
14	14	34	**GOD BLESS AMERICA** CURB 73127	**LeAnn Rimes**
15	17	11	**ROCKY TOP '96** DECCA 155274/MCA NASHVILLE	**The Osborne Brothers**
16	16	65	**SOMETHIN' IN THE WATER** MONUMENT 79625/SONY	**Jeffrey Steele**
17	15	11	**HONEY DO** DREAMWORKS 450914/INTERSCOPE	**Mike Walker**
18	22	101	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58788	**Garth Brooks as Chris Gaines**
19	—	74	**HOW DO YOU LIKE ME NOW?!** DREAMWORKS 450932/INTERSCOPE	**Toby Keith**
20	20	57	**ON A NIGHT LIKE THIS** WARNER BROS. 16751/WRN	**Trick Pony**
21	24	11	**GIRL IN LOVE** COLUMBIA 79648/SONY	**Robin English**
22	19	43	**MEANWHILE BACK AT THE RANCH** CURB 73118	**The Clark Family Experience**
23	—	55	**MATTHEW, MARK, LUKE & EARNHARDT** DREAMWORKS 450327/INTERSCOPE	**Shane Sellers**
24	21	24	**DIDN'T WE LOVE** CURB 73126	**Tamara Walker**
25	—	43	**AUSTIN** GIANT 16767/WRN	**Blake Shelton**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 29 2002

Billboard TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1 / GREATEST GAINER 35 Weeks At Number 1		
1	2	2	**SOUNDTRACK** ▲[6] LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1
2	1	1	**KENNY CHESNEY** ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
3	3	3	**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
4	4	4	**BRAD PAISLEY** ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
5	7	7	**TOBY KEITH** ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
6	5	6	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
7	9	5	**MARTINA MCBRIDE** ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
8	6	9	**TIM MCGRAW** ▲[3] CURB 77978 (12.98/18.98)	Greatest Hits	1
9	11	10	**TIM MCGRAW** ▲[2] CURB 78711 (12.98/18.98)	Set This Circus Down	1
10	10	8	**RASCAL FLATTS** ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ♠	Rascal Flatts	3
11	8	14	**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
12	12	11	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
13	17	12	**TRAVIS TRITT** ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8
14	16	15	**TRICK PONY** ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
15	14	13	**VARIOUS ARTISTS** ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
16	13	16	**LONESTAR** ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
17	18	18	**KELLIE COFFEY** BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
18	19	20	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3
19	15	17	**SOUNDTRACK** ▲[3] CURB 78703 (11.98/17.98)	Coyote Ugly	1
20	21	19	**WILLIE NELSON** LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5
21	22	28	**BLAKE SHELTON** WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
			HOT SHOT DEBUT		
22	NEW	1	**RALPH STANLEY** DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) ♠	Ralph Stanley	22
23	23	23	**SARA EVANS** ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
24	20	21	**JO DEE MESSINA** ▲ CURB 77977 (11.98/17.98)	Burn	1
25	25	24	**GEORGE STRAIT** MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
26	33	34	**TRACE ADKINS** CAPITOL 30618 (10.98/17.98)	Chrome	4
27	26	30	**CHRIS CAGLE** ● CAPITOL 34170 (10.98/17.98) ♠	Play It Loud	19
28	27	25	**GARTH BROOKS** ▲[3] CAPITOL 31330 (10.98/18.98)	Scarecrow	1
29	32	32	**GEORGE STRAIT** ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
			PACESETTER		
30	41	43	**VARIOUS ARTISTS** TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
31	31	26	**VARIOUS ARTISTS** RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7
32	30	31	**CLEDUS T. JUDD** MONUMENT 85897/SONY (11.98 EQ/17.98) ♠	Cledus Envy	19
33	44	47	**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
34	24	22	**EMERSON DRIVE** DREAMWORKS 450272/INTERSCOPE (8.98/14.98) ♠	Emerson Drive	13
35	29	29	**CAROLYN DAWN JOHNSON** ARISTA NASHVILLE 68336/RLG (10.98/16.98)	Room With A View	8
36	28	27	**HANK WILLIAMS JR.** CURB 78725 (7.98/17.98)	Almeria Club	9
37	37	38	**CYNDI THOMSON** ● CAPITOL 26010 (10.98/17.98)	My World	7
38	36	37	**LEANN RIMES** ● CURB 78738 (11.98/17.98)	I Need You	1
39	NEW	1	**SAWYER BROWN** CURB 78737 (9.98/17.98)	Can You Hear Me Now	39
40	38	33	**TOMMY SHANE STEINER** RCA 67041/RLG (16.98 CD)	Then Came The Night	6
41	39	36	**MARK CHESNUTT** COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
42	42	39	**STEVE HOLY** CURB 77972 (11.98/17.98) ♠	Blue Moon	7
43	46	46	**TRACY BYRD** RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
44	45	45	**PAT GREEN** REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
45	43	41	**STEVE AZAR** MERCURY 170269 (11.98/17.98) ♠	Waitin' On Joe	29
46	49	44	**REBA MCENTIRE** ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1
47	53	35	**WAYLON JENNINGS** BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
48	NEW	1	**VARIOUS ARTISTS** CURB/WARNER BROS. 48292/WRN (11.98/17.98)	Inside Traxx 2002	48
49	40	42	**THE FLATLANDERS** NEW WEST 6040 (17.98 CD) ♠	Now Again	36
50	51	50	**CHRIS LEDOUX** CAPITOL 34571 (10.98/17.98)	After The Storm	14
51	56	52	**PATTY LOVELESS** EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
52	61	61	**MONTGOMERY GENTRY** ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
53	35	—	**SHANNON LAWSON** MCA NASHVILLE 170233 (11.98/17.98) ♠	Chase The Sun	35
54	50	40	**HAYSEED DIXIE** DUALTONE 01118 (17.98 CD) ♠	A Hillbilly Tribute To Mountain Love	39
55	58	58	**ALAN JACKSON** ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
56	47	—	**TIFT MERRITT** LOST HIGHWAY 170273*/MERCURY (14.98 CD)	Bramble Rose	47
57	55	53	**DIAMOND RIO** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
58	52	48	**KEVIN DENNEY** LYRIC STREET 165020/HOLLYWOOD (12.98 CD) ♠	Kevin Denney	14
59	57	54	**VARIOUS ARTISTS** ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
60	54	51	**KASEY CHAMBERS** WARNER BROS. 48028 (18.98 CD) ♠	Barricades & Brickwalls	13
61	59	57	**VARIOUS ARTISTS** RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
62	62	55	**HANK WILLIAMS III** CURB 78728 (17.98 CD) ♠	Lovesick Broke & Driftin'	17
63	72	—	**CHRIS LEDOUX** CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990-2000)	63
64	48	49	**LITTLE BIG TOWN** MONUMENT 85374/SONY (7.98 EQ/13.98) ♠	Little Big Town	40
65	68	74	**THE CHARLIE DANIELS BAND** SPARROW 51908 (19.98/19.98)	How Sweet The Sound – 25 Favorite Hymns And Gospel Greats	40
66	66	64	**RODNEY CARRINGTON** CAPITOL 24827 (10.98/17.98) ♠	Morning Wood	18
67	34	—	**JACK INGRAM** LUCKY DOG/COLUMBIA 85930/SONY (7.98 EQ/13.98) ♠	Electric	34
68	63	62	**JAMIE O'NEAL** ● MERCURY 170132 (11.98/17.98) ♠	Shiver	14
69	73	72	**VARIOUS ARTISTS** TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28
70	74	70	**JOHNNY CASH** LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
71	60	60	**TRAVIS TRITT** WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48
72	67	63	**CLINT BLACK** RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
73	65	66	**JESSICA ANDREWS** ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
74	64	56	**STEVE EARLE** E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9
75	RE-ENTRY	17	**RAY STEVENS** CURB 78733 (11.98/17.98)	Osama-Yo' Mama: The Album	29

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

JUNE 29 2002

Billboard TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1 10 Weeks At Number 1		
1	1	**DIXIE CHICKS** ▲[9] MONUMENT/SONY (12.98 EQ/18.98)	Fly	146
2	2	**NICKEL CREEK** ● SUGAR HILL 3909 (16.98 CD) ♠	Nickel Creek	80
3	4	**DIXIE CHICKS** ◆[11] MONUMENT 68195/SONY (10.98 EQ/17.98) ♠	Wide Open Spaces	229
4	5	**BROOKS & DUNN** ▲[3] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	248
5	7	**WILLIE NELSON** ● LEGACY/COLUMBIA 63322/SONY (7.98 EQ/11.98)	16 Biggest Hits	197
6	3	**SHANIA TWAIN** ◆[19] MERCURY 538003 (12.98/18.98)	Come On Over	241
7	8	**ALAN JACKSON** ▲[5] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	347
8	12	**JOHNNY CASH** ● LEGACY/COLUMBIA 69734/SONY (7.98 EQ/11.98)	16 Biggest Hits	167
9	6	**FAITH HILL** ▲[7] WARNER BROS./WRN (12.98/18.98)	Breathe	136
10	10	**GARY ALLAN** ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	132
11	9	**LEE ANN WOMACK** ▲[3] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	108
12	11	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	418
13	13	**TRAVIS TRITT** ▲ WARNER BROS. 45001/WRN (10.98/17.98)	Greatest Hits – From The Beginning	284
14	17	**JOHN DENVER** MADACY 4750 (5.98/9.98)	The Best Of John Denver	207
15	14	**THE JUDDS** CURB 77965 (7.98/11.98)	Number One Hits	101
16	19	**TOBY KEITH** ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	185
17	15	**TIM MCGRAW** ▲[4] CURB 77886 (7.98/11.98)	Everywhere	206
18	16	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	183
19	20	**ALISON KRAUSS** ▲[3] ROUNDER 610325* IDJMG (11.98/17.98) ♠	Now That I've Found You: A Collection	274
20	23	**GEORGE JONES** LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	88
21	21	**WAYLON JENNINGS** ▲[5] RCA 8501/RLG (7.98/11.98)	Greatest Hits	164
22	18	**GARTH BROOKS** ◆[14] CAPITOL 97424 (19.98/26.98)	Double Live	187
23	22	**THE NITTY GRITTY DIRT BAND** ● CAPITOL 35148 (26.98 CD)	Will The Circle Be Unbroken	34
24	24	**ROY ORBISON** LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	37
25	—	**TOBY KEITH** ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	127

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

World Radio History

The Iconic Charly García Returns On EMI

BY LEILA COBO

MIAMI—Charly García is lying on an unmade bed in a Miami Beach Hotel, surrounded by three keyboards that almost box in his sleeping area. It's 9 p.m., and while most people are winding down for the day, Latin rock's most venerated figure is just beginning to come to life.

"Every time I do a show or an album, it's an excuse to play some kind of trick," he says. "To do something that has to do with what I want to do but gives it another little turn."

García, scantily clad and sporting red nail polish, is attempting to explain what he's doing holed up in this mess of a room when I suddenly realize that the multitude of bright stains on his bed sheets are nothing more harmful than ink stains seeping from the numerous uncapped markers lying beside scores of sheet music.

Garcia is writing music. He's doing it methodically and precisely. The next day, when he travels to Boston for a performance, he'll invite a bunch of friends currently studying at Berklee College of Music to play with him—not to jam but to play exactly what he's writing for them now. But having them onstage will be that "little trick."

Maybe they'll improvise as well?

"No," García answers bluntly. "They're going to play what's written. That's the way I painted the song."

The dichotomy of García—the schooled musician who revolutionized Latin rock and set the foundations for the most revolutionary *rock en español* acts—hasn't been lost on generations of fans who've enjoyed three decades of music that has veered from Beatles-esque classics to outlandish avant-garde.

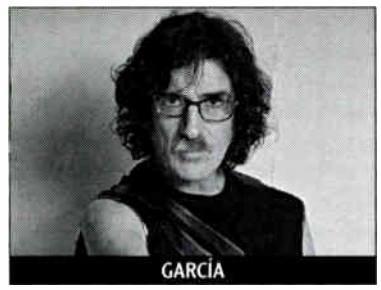
Now, after several years of largely experimental recordings with Sony, García has signed a three-album deal with EMI—and he's returned with a highly melodic and clearly delineated album.

Influencias (Influences)—which has been certified gold in Argentina (30,000 units) since its release there two months ago and which will be released in the U.S., Colombia, Mexico, and Venezuela July 2—is a seemingly conventional album for such an unconventional man. But García sees it as a homecoming album of sorts, and surprisingly—for a man with so much mileage—as a new beginning.

"Look, if they don't kill me like they did John Lennon, I could say I'm starting a new stage," he says. *Influencias* kicks off with a midtempo, solid rock track, "Tu Vicio" (Your Vice), before going into "I'm Not in Love," a song whose chorus ("It's too late, hacerme sentir culpable") quotes from "She's Not There" by the Zombies.

"I did that because Tony Sheridan, who discovered the Beatles, came over, and he doesn't sing anything in Spanish," García says. "So, to have him sing something, I said, 'Do "It's Too Late." ' "

In fact, García adds, "I made an album of songs, very direct and highly influenced, and I don't hide my influences. Well, *Influences is* the



GARCÍA

title of the album."

And the title track is a Spanish version of Todd Rundgren's "Influenza," which García sings in its original version at the end of the album. There's also an a cappella gospel version of "Tu Vicio," as well as a lovely solo piano piece that García, who thinks cinematically (he conceived the album that way, with one track leading into the next, according to a storyline) titled "Película Sordomuda" (Silent Movie).

Throughout, the most obvious "influence" is that of the Beatles, the band to which García most relates, and whose connection with EMI—their label—he sees as a good omen. Beyond the album itself, García says he's playing better, he feels he's written good songs, and he feels a new connection with his fans.

"His fan base always follows him, regardless of what he does," says Rafael Vila, EMI Argentina director of marketing and A&R. "But commercially, maybe he hadn't been as successful [in recent years] as with his previous albums . . . And we're very happy, because the good response he's had—the Gardel Gold Award [which he received in April] and everything else he's doing—has made him very interested in his career."

Which is not to say he wasn't before. But García is notorious for doing exactly as he pleases. Indeed, when he moved to EMI, most of his album—recorded through his own label (Say No More, whose name is something of a life statement)—was already done. Since the album's release, he's been continuously touring, mainly in Argentina and Uruguay, with a formal presentation of the album planned for July 5 and 6 in Buenos Aires' Luna Park Stadium. EMI is planning to bring García to the U.S. for a tour of major markets—including Los Angeles, New York, Boston, and Miami—in the summer, following his sold-out shows last May in Boston and at New York's Webster Hall.

"This is a more commercial and more accessible album, so we're planning to give it priority in the circuits he reaches," EMI Latin USA president/CEO Jorge Pino says, indicating that plans are to extend García's touring in the U.S. and take him on the college circuit as well.

As iconic as Garcia is, though, it will take some work to get a younger, U.S.-raised audience of rock en español fans reacquainted with his work. "He has a following, but he's never reached [the] mainstream," says Monica Ricardez, national Latin market coordinator for Tower Records. "The strong following is here and it's international, but it definitely needs to be worked."

García, who never thinks in such terms, is merely happy at having recorded an album of beautiful songs. "It's not about trying to be smart and writing 'perfect' pop songs, because there's a technique to do that, or about doing a wonderful symphonic work or doing a terrible symphonic work, because you don't know anything about that," he explains. "What's out there is music, and you put yourself at its service. In other words, hurting music has no sense. It is one thing to [experiment], if you know what you're doing. But most people who think they do audacious things in reality don't know the principles of harmony, so they write whatever. That's not being avant-garde. You understand me? It's not *my* music. It's [simply] *music*."

AmericaLatina...

In Argentina: Propelled by the huge hit "Shimauta (Canción de la Isla)," Sony Music artist Alfredo Casero has earned gold certification (20,000 units) for his album *Casaerius*. Casero was in Japan June 9 for a concert featuring Miyazawa Kazufumi, the composer of "Shimauta."

MARCELO FERNANDEZ BITAR

In Panama: To celebrate 100 years of the Republic of Panama, the country is organizing its first Festival Mundial de la Canción (World Song Festival). It will take place Feb. 10-15 next year in the historic ruins of Panama La Vieja and will be organized by Alfonso Almanza. "Lately, we've run out of festivals for Latin America, because big ones—like Viña del Mar or Acapulco—are for established superstars. We had nothing to promote new artists," Almanza says. The festival will feature singers of various nationalities and will be broadcast via satellite.

ANASTACIO PUERTAS CAICEDO

Latin Notas™

by Leila Cobo

GRAMMY CARETAKERS: Three months before the third annual Latin Grammy Awards, the Latin Academy of Recording Arts and Sciences (LARAS) has elected its first board of trustees, headed by former Universal Music Latin America chairman **Manolo Diaz**, who will serve as chairman. **Gabriel Abaroa**, CEO of Wireless Latin Entertainment, is named vice chairman, and **Tom Gomes**, president of Editora Espectaculo Publishing in Brazil, is secretary/treasurer. Former National Academy of Recording Arts and Sciences (NARAS) chairman **Michael Greene** will act as a consultant to LARAS.

The notion of LARAS being independent from NARAS—with its own interests and goals at the forefront—has long been discussed. The creation of an independent board of directors is the first step, although for now the Latin Grammy Awards will continue to be overseen by NARAS' awards department. This year's awards are set to take place Sept. 18 in Los Angeles and will air live on CBS.

The first round of ballots has already been sent out to voting members, with final ballots scheduled to go out at the end of July, after a meeting by the Latin Grammy nomination committee. In related news, a nominations review committee has been established for the Latin field of the general-market Grammy Awards, which are scheduled to take place next February. According to NARAS, the committee was created "to ensure that only excellence in Latin music qualifies for a Grammy nomination, regardless of name recognition or crossover popularity." Previously, some nominees—and winners—in the Latin field have been more a reflection of what the mainstream perceives as Latin music than what is truly representative.

On the other hand, it could be argued that having a nominations review committee takes the Grammy Award process too close to that of the Latin Grammys, which requires a review committee to ensure that all the participating countries' interests are considered.

In the case of the general-market Grammys, as much as we dislike to see nominees with little or no right to be in a category up for nomination and in many cases actually win, the notion of a totally democratic vote is compelling.

Voting bodies certainly make mistakes. But this is, after all, a single territory, and voting members should have a complete say on what goes on within it. With Latin music having come this far in the U.S. and gaining more widespread recognition than ever before, the role of a review committee might hinder more than help.

SENSIBLE PROPOSITION: Latin hip-hop producer **E-Dubbs** (aka **Edward Ríos**) has launched a new music label with attorney **Helen Yu**. Los Angeles-based Sol Records will focus on Latin hip-hop acts. Its first release is a compilation disc titled *Pocos Pero Locos* (Few But Crazy), which includes tracks by artists featured on E-Dubbs' weekly radio show of the same name on L.A.'s KPWR 105.9 FM.

"We want to take Latin hip-hop out of the swap meets and into the chains," says Yu, Sol head of business affairs. "We're taking what was an underground movement and selling it in Tower and Virgin."

E-Dubbs is president of Sol, which is currently distributed by Southwest Wholesale. According to Yu, Southwest is also bankrolling the label. Sol Records has already signed a handful of artists, including **Mr. Shadow** and **Spanish Fly**. An album release for Mr. Shadow is planned for later this year, along with the second volume of *Pocos Pero Locos*.

IN BRIEF: The solo album by **Angel López**, originally scheduled for June 18, has been postponed until July 23. López is due to record a duet version of "Para Decir Adiós" with **La India**, which will be included on the album. The song has been previously recorded by **José Feliciano** with **Vikki Carr**, among others.

World Radio History

JUNE 29 2002

Billboard HOT LATIN TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	2	1	14	**Y TU TE VAS** R.L.TOLEDO (F.DE VITA)	**Chayanne** SONY DISCOS	1
2	1	2	21	**QUITAME ESE HOMBRE** R PEREZ (J L PILOTO)	**Pilar Montenegro** UNIVISION	1
3	4	3	9	**TU Y YO** ESTEFANO (ESTEFANO,J.REYES)	**Thalia** EMI LATIN	3
4	3	6	7	**YO PUEDO HACER** B SILVETTI (R MONTANER,M FLORES)	**Ricardo Montaner** WARNER LATINA	3
5	6	8	8	**SI TU TE VAS** G.RUBIN (G.RUBIN,C.YIE)	**Paulina Rubio** UNIVERSAL LATINO	5
6	5	4	13	**ENTRA EN MI VIDA** A BAQUEIRO (L GARCIA,N SCHAJRIS)	**Sin Bandera** SONY DISCOS	4
7	8	11	7	**A DIOS LE PIDO** G SANTAOLALLA,JUANES (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	7
8	7	5	11	**ME HUELE A SOLEDAD** A JAEN (R.PEREZ,R LIVI)	**MDO** SONY DISCOS	4
9	9	9	13	**EL PODER DE TUS MANOS** R.MUNOZ (L PADILLA)	**Intocable** EMI LATIN	6
10	11	12	41	**USTED SE ME LLEVO LA VIDA** REY-NERRIO (ESTEFANO,O POVEDA)	**Alexandre Pires** RCA /BMG LATIN	5
				GREATEST GAINER		
11	27	—	2	**VIVIENDO** M.ANTHONY,J A GONZALEZ (F OSORIO J VILLAMIZAR,M ANTHONY)	**Marc Anthony** COLUMBIA /SONY DISCOS	11
12	10	7	21	**NECESIDAD** REY NERRIO (ESTEFANO)	**Alexandre Pires** RCA /BMG LATIN	5
13	14	16	40	**YO QUERIA** K SANTANDER,D BETANCOURT (T COTUGNO,S GIACOBBE)	**Cristian** ARIOLA /BMG LATIN	6
14	13	10	41	**SUERTE** S MEBARAK R ,T MITCHELL (S MEBARAK R ,T.MITCHELL)	**Shakira** EPIC /SONY DISCOS	1
15	12	13	12	**DEL OTRO LADO DEL PORTON** R.AYALA,F.MARTINEZ (F.MARTINEZ)	**Ramon Ayala Y Sus Bravos Del Norte** FREDDIE	12
16	19	36	3	**ES POR AMOR** O POVEDA (ESTEFANO,O POVEDA)	**Alexandre Pires** RCA /BMG LATIN	16
17	18	17	5	**BANDIDA** R.CORA (E.CRESPO)	**Elvis Crespo Featuring Tempo** SONY DISCOS	17
18	22	23	4	**CON ELLA** K SANTANDER,D BETANCOURT (K SANTANDER,D SANCHEZ)	**Cristian** ARIOLA /BMG LATIN	18
19	21	19	10	**JURO POR DIOS** A VALENZUELA,D VALENZUELA (J ZAZUETA)	**Banda Tierra Blanca** LA SIERRA	19
20	15	21	10	**MUJER CON PANTALONES** E ESTEFAN JR ,J SOMEILLAN (E ESTEFAN,JR ,N TOVAR)	**Carlos Ponce** EMI LATIN	15
21	23	27	7	**NO SE VIVIR** E MARTINEZ (J M FIGUEROA)	**Jose Manuel Figueroa** UNIVERSAL LATINO	21
22	29	33	5	**UNA LAGRIMA NO BASTA** A A ALBA (A A ALBA)	**Los Temerarios** FONOVISA	22
23	36	37	5	**VESTIDO BLANCO** A BUENROSTRO,M BUENROSTRO (J GISELL,J CASADS)	**El Poder Del Norte** DISA	23
24	28	22	13	**COMO DECIRTE NO** L ROMERO,F.DE VITA,A "CUCO" PENA (F.DE VITA)	**Franco De Vita** UNIVERSAL LATINO	20
25	32	34	5	**CUANDO TE ACUERDES DE MI** B SILVETTI (M A SOLIS)	**Marco Antonio Solis** FONOVISA	25
26	17	26	5	**EVERYBODY** E ESTEFAN JR ,S KRYS (E REGUEIRA)	**Rabanes** CRESCENT MOON /SONY DISCOS	17
27	34	40	4	**TE QUIERO MAS QUE AYER** L ARAMBULA (W CASTILLO)	**Aracely Arambula Con Palomo** DISA	27
28	16	18	21	**MANANTIAL DE LLANTO** J SEBASTIAN (J SEBASTIAN)	**Joan Sebastian** MUSART /BALBOA	4
29	20	15	21	**HAY OTRA EN TU LUGAR** R PEREZ (R PEREZ,A POSSE,C SALAZAR)	**Pablo Montero** RCA /BMG LATIN	5
30	43	46	3	**ARBOLES DE LA BARRANCA** EL COYOTE Y SU BANDA TIERRA SANTA (C TERRANEGRA SALAZAR)	**El Coyote Y Su Banda Tierra Santa** EMI LATIN	30
31	37	35	5	**BORRACHO** J GUILLEN,V MATA,C PRIMAVERA (F VALDEZ LEAL)	**Conjunto Primavera** FONOVISA	31
32	25	30	7	**AY AMOR** J G DEGOLLADO,S DEGOLLADO (A SALINAS)	**Control** EMI LATIN	25
33	26	14	15	**POR ESE HOMBRE** E ARROYO,L F COLINA (R GALAN,L GALAN)	**Brenda K. Starr Con Tito Nieves & Victor Manuelle** SONY DISCOS	11
34	24	24	25	**COMO PUDISTE** G LIZARRAGA (G LIZARRAGA,D VALENZUELA,J.LIZARRAGA)	**Banda El Recodo** FONOVISA	9
35	40	41	21	**LA NEGRA TIENE TUMBAO** S GEORGE (F OSORIO,S GEORGE)	**Celia Cruz** SONY DISCOS	30
				HOT SHOT DEBUT		
36	NEW		1	**ARRANCAME** J M ELIZONDO,M A ZAPATA (D VILLARREAL)	**Pesado** WEAMEX /WARNER LATINA	36
37	NEW		1	**IT'S OK** A VALENZUELA,D VALENZUELA (A JEY)	**Rogelio Martinez** FONOVISA	37
38	NEW		1	**TOCA PARA MI** H GATICA (A SANZ)	**Alejandro Sanz** WARNER LATINA	38
39	42	—	2	**SE ME OLVIDO** E ESTEFAN JR ,A PENA (G MARCO)	**Gian Marco** CRESCENT MOON /SONY DISCOS	39
40	49	32	10	**QUISIERA PODER OLVIDARME DE TI** R PEREZ (R PEREZ,M PORTMANN)	**Luis Fonsi** UNIVERSAL LATINO	3
41	44	45	4	**BAILAME** R SAENZ QUIROZ (R SAENZ QUIROZ)	**Los Tigrillos** WEAMEX /WARNER LATINA	41
42	NEW		1	**AMOR SECRETO** D BRIAN,B YOUNG,K DIOGUARDI (T JAMES,F THOMANDER,A WIKSTROM,L FONSI,C BRANT)	**Luis Fonsi** UNIVERSAL LATINO	42
43	39	29	20	**TE QUIERO IGUAL QUE AYER** M DE LEON (W CASTILLO)	**Monchy & Alexandra** J&N /SONY DISCOS	21
44	31	25	12	**AL QUE ME SIGA** L MIGUEL (M ALEJANDRO)	**Luis Miguel** WARNER LATINA	21
45	46	49	4	**TE DEJO MADRID** S MEBARAK R ,T.MITCHELL,G NORIEGA,L MENDEZ (S MEBARAK R ,T.MITCHELL,G NORIEGA)	**Shakira** EPIC /SONY DISCOS	45
46	30	20	20	**ESCAPAR** S MORALES,E IGLESIAS,L MENDEZ (E IGLESIAS,S MORALES,K DIOGUARDI,D SIEGEL,C GARCIA ALONSO)	**Enrique Iglesias** INTERSCOPE /UNIVERSAL LATINO	2
47	35	42	7	**NUESTRO AMOR** F J BARRAZA (F J BARRAZA)	**Pancho Barraza** MUSART /BALBOA	35
48	38	44	5	**TE REGALO LA LLUVIA** FATO PRODUCCIONES (FATO)	**Ana Barbara** FONOVISA	33
49	NEW		1	**POR LAS DAMAS** J NAVARRETE,C ALVARADO (M CAMPOS)	**Cardenales De Nuevo Leon** DISA	49
50	RE-ENTRY		24	**SHHH** A B QUINTANILLA III,C "CK" MARTINEZ (A B QUINTANILLA III,C MARTINEZ,L GIRALDO)	**A.B. Quintanilla Y Los Kumbia Kings** EMI LATIN	23

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (36 Latin Pop, 16 Tropical/Salsa, 58 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE
2	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
3	3	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
4	4	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
5	7	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
6	6	A DIOS LE PIDO SURCO /UNIVERSAL LATINO	JUANES
7	10	TU Y YO EMI LATIN	THALIA
8	5	ME HUELE A SOLEDAD SONY DISCOS	MDO
9	9	USTED SE ME LLEVO LA VIDA RCA /BMG LATIN	ALEXANDRE PIRES
10	8	NECESIDAD RCA /BMG LATIN	ALEXANDRE PIRES
11	12	YO QUERIA ARIOLA /BMG LATIN	CRISTIAN
12	11	SUERTE EPIC /SONY DISCOS	SHAKIRA
13	14	ES POR AMOR RCA /BMG LATIN	ALEXANDRE PIRES
14	15	CON ELLA ARIOLA /BMG LATIN	CRISTIAN
15	13	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE
16	19	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
17	16	HAY OTRA EN TU LUGAR RCA /BMG LATIN	PABLO MONTERO
18	28	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
19	20	EVERYBODY CRESCENT MOON /SONY DISCOS	RABANES
20		AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
21	23	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
22	25	TE DEJO MADRID EPIC /SONY DISCOS	SHAKIRA
23	17	MANANTIAL DE LLANTO MUSART /BALBOA	JOAN SEBASTIAN
24	29	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
25	18	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
26	30	SE ME OLVIDO CRESCENT MOON /SONY DISCOS	GIAN MARCO
27	37	LUNA NUEVA EMI LATIN	CARLOS VIVES
28	32	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
29	22	QUE EL RITMO NO PARE ARIOLA /BMG LATIN	PATRICIA MANTEROLA
30	31	...QUE TE QUIERO FONOVISA	RABITO
31	24	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
32	38	MAS ALTO QUE LAS AGUILAS MUSART /BALBOA	PEPE AGUILAR
33	40	QUEDATE SONY DISCOS	LARA FABIAN
34	21	ESCAPAR INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
35	26	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
36	—	ME HACES FALTA COLUMBIA /SONY DISCOS	MARC ANTHONY
37	—	TODOS TENEMOS UN AMOR EMI LATIN	LA MOSCA TSE TSE
38	27	MI BOMBON EMI LATIN	CABAS
39	39	TE TENGO AQUI COLUMBIA /SONY DISCOS	MARC ANTHONY
40	34	LA CADENA SE ROMPIO SONY DISCOS	CHARLIE ZAA

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	6	VIVIENDO COLUMBIA /SONY DISCOS	MARC ANTHONY
2	1	Y TU TE VAS SONY DISCOS	CHAYANNE
3	4	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
4	3	A DIOS LE PIDO SURCO /UNIVERSAL LATINO	JUANES
5	5	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE
6	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
7	7	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
8	10	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ
9	15	ES POR AMOR RCA /BMG LATIN	ALEXANDRE PIRES
10	11	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
11	8	TE QUIERO IGUAL QUE AYER J&N /SONY DISCOS	MONCHY & ALEXANDRA
12	9	EVERYBODY CRESCENT MOON /SONY DISCOS	RABANES
13	29	RABIA SONY DISCOS	BRENDA K. STARR
14	19	MAL ACOSTUMBRADO LATINO /SONY DISCOS	FERNANDO VILLALONA
15	37	CUANDO FALTAS TU J&N /SONY DISCOS	PUERTO RICAN POWER
16	25	VETE Y DILE RCC	SERGIO VARGAS
17	28	AMOR AMOR PRESTIGIO /SONY DISCOS	DOMINIC
18	17	GRINGO MUERE DE DOLOR MOCK & ROLL /LIDERES	EL GRINGO DE LA BACHATA
19	12	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
20	33	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY
21	24	TE TENGO AQUI COLUMBIA /SONY DISCOS	MARC ANTHONY
22	16	AQUI CONMIGO SONY DISCOS	ANDY ANDY
23	13	HASTA QUE VUELVAS CONMIGO COLUMBIA /SONY DISCOS	MARC ANTHONY
24	14	MI BOMBON EMI LATIN	CABAS
25	22	TE DEJO MADRID EPIC /SONY DISCOS	SHAKIRA
26	36	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
27	35	AY! BUENO LATINO /SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
28	21	ME HUELE A SOLEDAD SONY DISCOS	MDO
29	20	TU Y YO EMI LATIN	THALIA
30	26	ESTO ES PARA TI SONY DISCOS	ORO SOLIDO
31	34	SE ME OLVIDO CRESCENT MOON /SONY DISCOS	GIAN MARCO
32	30	CARITO EMI LATIN	CARLOS VIVES
33	18	MIL ROSAS RMM /UNIVERSAL LATINO	MICHAEL STUART
34	27	ENAMORAR PRESTIGIO /SONY DISCOS	RAFY BURGOS "EL CUPIDO"
35		BLA, BLA, BLA M P	ANTHONY CRUZ
36		AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
37	23	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
38	32	TODOS TENEMOS UN AMOR EMI LATIN	LA MOSCA TSE TSE
39		QUERUBE UNIVERSAL LATINO	LOS TOROS BAND
40		...QUE TE QUIERO FONOVISA	RABITO

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE
2	2	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
3	3	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE
4	5	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA
5	4	NO ME CONOCES AUN DISA	PALOMO
6	13	VESTIDO BLANCO DISA	EL PODER DEL NORTE
7	7	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA
8	10	TU Y YO EMI LATIN	THALIA
9	11	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO
10	18	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
11	9	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA
12	14	BORRACHO FONOVISA	CONJUNTO PRIMAVERA
13	12	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
14	8	AY AMOR EMI LATIN	CONTROL
15	6	COMO PUDISTE FONOVISA	BANDA EL RECODO
16	23	IT'S OK FONOVISA	ROGELIO MARTINEZ
17	22	ARRANCAME WEAMEX /WARNER LATINA	PESADO
18	15	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE
19	19	BAILAME WEAMEX /WARNER LATINA	LOS TIGRILLOS
20	16	NUESTRO AMOR MUSART /BALBOA	PANCHO BARRAZA
21	—	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON
22	20	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
23	—	NO ME SE RAJAR FONOVISA	BANDA EL RECODO
24	26	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO
25	24	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
26	17	TE REGALO LA LLUVIA FONOVISA	ANA BARBARA
27	28	CADA DIA MAS CINTAS ACUARIO /SONY DISCOS	LOS CANELOS DE DURANGO
28	30	ATOLE CON EL DEDO SONY DISCOS	BANDA ARKANGEL R-15
29	27	LADRON UNIVERSAL LATINO	ALICIA VILLARREAL
30	29	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
31	34	SOMOS MAS AMERICANOS FONOVISA	LOS TIGRES DEL NORTE
32	—	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
33	32	MANANTIAL DE LLANTO MUSART /BALBOA	JOAN SEBASTIAN
34	21	MITAD Y MITAD WEAMEX /WARNER LATINA	PESADO
35	33	NOS FALTO DISA	PALOMO
36	25	DE QUE SIRVIO UNIVISION	IMAN
37	—	CASCADITA DE TE QUIEROS MUSART /BALBOA	JOAN SEBASTIAN
38	40	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
39	37	MENTIRAS FONOVISA	AROMA
40	39	DESDE QUE NO ESTAS AQUI EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS

World Radio History

JUNE 29 2002

Billboard TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	4 Weeks At Number 1	
1	1	1	4	**THALIA** EMI LATIN 39753 (10.98/17.98) ♠	Thalia	1
				GREATEST GAINER		
2	2	2	4	**JUANES** SURCO 017532/UNIVERSAL LATINO (16.98 CD) ♠	Un Dia Normal	2
3	3	3	19	**CHAYANNE** ○ SONY DISCOS 84667 (10.98 EQ/16.98) ♠	Grandes Exitos	1
				HOT SHOT DEBUT		
4	NEW		1	**JENNIFER PENA** UNIVISION 310053 (9.98/13.98) ♠	Libre	4
5	6	4	4	**ELVIS CRESPO** SONY DISCOS 84652 (9.98 EQ/15.98)	Urbano	4
6	4	6	8	**LOS TEMERARIOS** DISA 727024 (8.98/13.98)	Historia Musical	1
7	5	5	22	**PILAR MONTENEGRO** UNIVISION 310026 (9.98/13.98) ♠	Desahogo	2
8	13	10	11	**VICENTE FERNANDEZ** SONY DISCOS 84282 (10.98 EQ/15.98) ♠	Historia De Un Idolo Vol. 2	2
9	7	11	22	**ALEXANDRE PIRES** △ RCA 87883/BMG LATIN (14.98 CD) ♠	Alexandre Pires	3
10	8	7	26	**MARC ANTHONY** ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
11	9	9	19	**VARIOUS ARTISTS** DISA 727015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
12	12	12	24	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
13	11	8	19	**INTOCABLE** △ EMI LATIN 37745 (9.98/15.98) ♠	Suenos	1
14	10	14	15	**MONCHY & ALEXANDRA** J&N 84839/SONY DISCOS (8.98 EQ/13.98) ♠	Confesiones	8
15	15	16	4	**RICARDO MONTANER** WARNER LATINA 46021 (17.98 CD)	Suma	14
16	NEW		1	**GRUPO BRYNDIS** DISA 728990 (17.98 CD)	Hablando De Amor Poemas	16
17	16	15	9	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1845 (8.98/14.98) ♠	El Numero 100	5
18	14	13	8	**LOS RAZOS DE SACRAMENTO Y REYNALDO** △ RCA 93084/BMG LATIN (7.98/11.98) ♠	Corazon De Perico	3
19	20	20	22	**VICENTE FERNANDEZ** △² SONY DISCOS 84185 (10.98 EQ/16.98) ♠	Historia De Un Idolo Vol. 1	1
20	18	23	14	**SIN BANDERA** SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18
21	21	24	9	**JOAN SEBASTIAN & MARCO ANTONIO SOLIS** MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
22	17	17	4	**EL PODER DEL NORTE** DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13
23	22	21	26	**ALEJANDRO SANZ** △ WARNER LATINA 41541 (10.98/17.98) ♠	MTV Unplugged	1
24	30	30	8	**VARIOUS ARTISTS** FONOVISA 6218 (8.98/12.98)	Si Se Puede	24
25	23	22	42	**JOAN SEBASTIAN** △ MUSART 2524/BALBOA (7.98/13.98) ♠	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
26	24	19	28	**CHARLIE ZAA** △ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) ♠	De Un Solo Sentimiento	3
27	19	18	5	**BANDA EL RECODO** LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14
28	25	33	42	**ALICIA VILLARREAL** △ UNIVERSAL LATINO 014824 (8.98/13.98) ♠	Soy Lo Prohibido	3
29	37	40	43	**LOS ANGELES AZULES** DISA 727014 (8.98/13.98) ♠	Historia Musical	2
30	33	35	8	**ROCIO DURCAL** LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	28
31	27	31	11	**LOS TUCANES DE TIJUANA** ○ UNIVERSAL LATINO 017043 (8.98/13.98) ♠	Las Romanticas De Los Tucanes De Tijuana	2
32	NEW		1	**VARIOUS ARTISTS** PUTUMAYO 200 (16.98 CD)	Congo To Cuba	32
33	28	—	2	**CONJUNTO PRIMAVERA** FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28
				PACESETTER		
34	47	49	21	**GRUPO BRYNDIS** DISA 727012 (8.98/13.98) ♠	Historia Musical Romantica	1
35	29	25	10	**VARIOUS ARTISTS** UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10
36	26	—	2	**CHICOS DE BARRIO** WEAMEX 46533/WARNER LATINA (13.98 CD)	En La Esquina	26
37	46	53	50	**PALOMO** DISA 720032 (6.98/10.98) ♠	Fuerza Musical	9
38	34	26	29	**LAURA PAUSINI** ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
39	45	39	45	**JOSE ALFREDO JIMENEZ** ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
40	32	28	11	**LOS ANGELES AZULES** DISA 727022 (9.98/13.98) ♠	Alas Al Mundo	6
41	44	48	30	**EL PODER DEL NORTE** DISA 727018 (8.98/13.98) ♠	El Autentiko Y Unico En Vivo	7
42	38	29	17	**PABLO MONTERO** RCA 91967/BMG LATIN (7.98/13.98)	Pidemelo Todo	17
43	51	42	32	**CARLOS VIVES** EMI LATIN 35956 (9.98/15.98) ♠	Dejame Entrar	1
44	52	55	49	**JOSE ALFREDO JIMENEZ** ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
45	49	41	30	**LUIS MIGUEL** △² WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2
46	39	38	35	**LOS TEMERARIOS** FONOVISA 6129 (10.98/12.98) ♠	Baladas Rancheras	3
47	58	59	14	**RAMON AYALA Y SUS BRAVOS DEL NORTE** △ FREDDIE 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
48	40	36	12	**CONTROL** EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10
49	55	57	12	**LOS INVASORES DE NUEVO LEON** EMI LATIN 34432 (12.98 CD)	20 Exitos	37
50	54	43	14	**LUIS FONSI** ○ UNIVERSAL LATINO 017020 (10.98/16.98) ♠	Amor Secreto	1
51	67	—	2	**RABANES** CRESCENT MOON 84901/SONY DISCOS (6.98 EQ/14.98)	Money Pa'Que	51
52	36	34	7	**LUPILLO RIVERA & JUAN RIVERA** SONY DISCOS 84906 (6.98 EQ/12.98)	Los Hermanos Mas Buscados	19
53	42	46	19	**LOS RIELEROS DEL NORTE** FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
54	64	70	51	**MARCO ANTONIO SOLIS** ● FONOVISA 0527 (10.98/16.98) ♠	Mas De Mi Alma	1
55	35	37	5	**ARACELY ARAMBULA** DISA 727025 (8.98/13.98)	Solo Tuya	35
56	53	50	44	**LOS TIGRES DEL NORTE** FONOVISA 6145 (8.98/12.98) ♠	Uniendo Fronteras	1
57	41	44	40	**LALEY** ○ WEA ROCK 40949/WARNER LATINA (10.98/16.99) ♠	MTV Unplugged	13
58	60	71	13	**CHUY VEGA** UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
59	43	45	9	**LOS TERRICOLAS** DISA 728993 (12.98/17.98)	En Concierto	27
60	62	27	28	**MELODY** ○ SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27
61	31	32	9	**VARIOUS ARTISTS** WARNER LATINA 45276 (16.98 CD)	Billboard Latin Music Awards 2002	24
62	48	52	20	**LOS BUKIS** FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
63	50	56	6	**VARIOUS ARTISTS** FONOVISA 6198 (8.98/12.98)	Las No. 1	50
64	NEW		1	**JOSE LUIS RODRIGUEZ** ARIOLA 91973/BMG LATIN (17.98 CD)	Champagne	64
65	63	54	12	**BRENDA K. STARR** SONY DISCOS 84719 (6.98 EQ/14.98)	Temptation	28
66	65	60	70	**LUPILLO RIVERA** ● SONY DISCOS 84276 (8.98 EQ/13.98) ♠	Despreciado	1
67	NEW		1	**ORISHAS** UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	67
68	57	61	15	**PATRICIA MANTEROLA** ARIOLA 91638/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
69	71	63	18	**CELIA CRUZ** SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	60
70	NEW		1	**VARIOUS ARTISTS** DISA 024030 (7.98/13.98)	De Este A Deste	70
71	66	47	20	**LUPILLO RIVERA** △ SONY DISCOS 84648 (15.98 EQ CD) ♠	Sufriendo A Solas	3
72	70	—	44	**GIPSY KINGS** NONESUCH 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
73	56	51	31	**LOS ANGELES DE CHARLY** FONOVISA 6154 (8.98/12.98) ♠	Te Voy A Enamorar	1
74	RE-ENTRY		17	**VARIOUS ARTISTS** DISA 729002 (9.98 CD)	Siempre Romanticos	45
75	74	73	16	**INTOCABLE** EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15

LATIN POP ALBUMS

1	THALIA — THALIA (EMI LATIN)
2	JUANES — UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
3	CHAYANNE — GRANDES EXITOS (SONY DISCOS)
4	PILAR MONTENEGRO — DESAHOGO (UNIVISION)
5	ALEXANDRE PIRES — ALEXANDRE PIRES (RCA/BMG LATIN)
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS — SHHH! (EMI LATIN)
7	RICARDO MONTANER — SUMA (WARNER LATINA)
8	SIN BANDERA — SIN BANDERA (SONY DISCOS)
9	ALEJANDRO SANZ — MTV UNPLUGGED (WARNER LATINA)
10	CHARLIE ZAA — DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)
11	ROCIO DURCAL — TODO EXITOS DE ROCIO DURCAL (LIDERES)
12	LAURA PAUSINI — LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)
13	PABLO MONTERO — PIDEMELO TODO (RCA/BMG LATIN)
14	LUIS MIGUEL — MIS ROMANCES (WARNER LATINA)
15	LUIS FONSI — AMOR SECRETO (UNIVERSAL LATINO)
16	RABANES — MONEY PA QUE (CRESCENT MOON/SONY DISCOS)
17	MARCO ANTONIO SOLIS — MAS DE MI ALMA (FONOVISA)
18	LALEY — MTV UNPLUGGED (WEA ROCK/WARNER LATINA)
19	LOS TERRICOLAS — EN CONCIERTO (DISA)
20	MELODY — DE PATA NEGRA (SONY DISCOS)

TROPICAL/SALSA ALBUMS

1	ELVIS CRESPO — URBANO (SONY DISCOS)
2	MARC ANTHONY — LIBRE (COLUMBIA/SONY DISCOS)
3	MONCHY & ALEXANDRA — CONFESIONES (J&N/SONY DISCOS)
4	VARIOUS ARTISTS — CONGO TO CUBA (PUTUMAYO)
5	CARLOS VIVES — DEJAME ENTRAR (EMI LATIN)
6	BRENDA K. STARR — TEMPTATION (SONY DISCOS)
7	CELIA CRUZ — LA NEGRA TIENE TUMBAO (SONY DISCOS)
8	VARIOUS ARTISTS — BACHATAHITS 2002 (J&N/SONY DISCOS)
9	VARIOUS ARTISTS — LATIN GROOVE (PUTUMAYO)
10	TITO ROJAS — QUIERO LLEGAR A CASA (M.P.)
11	GILBERTO SANTA ROSA — INTENSO (SONY DISCOS)
12	ALBITA — HECHO A MANO (HAND MADE) (TIMES SQUARE/SILVA AMERICA)
13	JUAN LUIS GUERRA 440 — COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)
14	LOS TOROS BAND — SERENATAS (UNIVERSAL LATINO)
15	VARIOUS ARTISTS — BACHATA PREMIUM 2002 (PREMIUM LATIN/J&N)
16	VARIOUS ARTISTS — LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDERES)
17	VARIOUS ARTISTS — MERENGUE HITS (J&N/SONY DISCOS)
18	LUIS ENRIQUE — TRANSPARENTE (WARNER LATINA)
19	VARIOUS ARTISTS — BACHATAHITS 2001 (J&N/SONY DISCOS)
20	OLGA TANON — YO POR TI (WARNER LATINA)

REGIONAL MEXICAN ALBUMS

1	JENNIFER PENA — LIBRE (UNIVISION)
2	LOS TEMERARIOS — HISTORIA MUSICAL (DISA)
3	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
4	VARIOUS ARTISTS — LAS 30 CUMBIAS MAS PEGADAS (DISA)
5	INTOCABLE — SUENOS (EMI LATIN)
6	GRUPO BRYNDIS — HABLANDO DE AMOR POEMAS (DISA)
7	RAMON AYALA Y SUS BRAVOS DEL NORTE — EL NUMERO 100 (FREDDIE)
8	LOS RAZOS DE SACRAMENTO Y REYNALDO — CORAZON DE PERICO (RCA/BMG LATIN)
9	VICENTE FERNANDEZ — HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
10	JOAN SEBASTIAN & MARCO ANTONIO SOLIS — LOS GRANDES (MUSART/BALBOA)
11	EL PODER DEL NORTE — IMAGINATE SIN ELLOS (DISA)
12	VARIOUS ARTISTS — SI SE PUEDE (FONOVISA)
13	JOAN SEBASTIAN — EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
14	BANDA EL RECODO — 14 EXITOS DE LA BANDA EL RECODO (LA SIERRA/UNIVISION)
15	ALICIA VILLARREAL — SOY LO PROHIBIDO (UNIVERSAL LATINO)
16	LOS ANGELES AZULES — HISTORIA MUSICAL (DISA)
17	LOS TUCANES DE TIJUANA — LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
18	CONJUNTO PRIMAVERA — EN VIVO VOL. 2 (FONOVISA)
19	GRUPO BRYNDIS — HISTORIA MUSICAL ROMANTICA (DISA)
20	VARIOUS ARTISTS — 20 INMORTALES PEGADITAS (UNIVISION)

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

World Radio History

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World Radio History

Volumen Cero's 'Luces' Has Bright Future

BY JUDY CANTOR

MIAMI—Volumen Cero's new release, *Luces* (Lights), comprises 10 indisputably infectious songs with addictive hooks and lyrics you'll find yourself singing even if you don't understand what they mean. The veteran Miami-based band's first major-label release on Warner Music Latina delivers unadulterated and accessible alternative pop-rock in Spanish, devoid of fused Latin rhythms, country-specific socially conscious lyrics, or overt attempts at Pan-Latin globalism. It's an album whose concept is classic but whose time could be now.

"These guys are perfectly bilingual and bicultural," says Maribel Schumacher, whose Transparent Talent Management company recently signed Volumen Cero. "Their songs speak to the current generation."

With a pop sensibility but enough of a bite to appeal to the massive yet still-underestimated audience for Latin rock in the U.S., Volumen Cero could emerge as a leader in the next wave of mainstream Latin music, according to Warner Music Latina. A&R director Amir Agai declares that *Luces*, shipping July 9, will yield 10 hits and have the most significant impact on the U.S. West Coast market. The album release will be accompanied by promotion of the band's first and very funny video (for "Hollywood," directed by Simon Brand), which projects the smart indie-pop culture vibe of the band's music while playing up the musicians' garage-band style and rock-star good looks.

VOLUMEN CERO

Agai says, "I think they're a band that's very different, very much themselves, but with wide appeal. They have a really commercial sound without selling out. And their sound is completely Anglo, but they're still Latin."

Band members Luis Tamblay, Marthin Chan, Cristian Escuti, and Fernando Sánchez spent their younger years both in Miami and in their families' native countries of Chile, Colombia, and Peru. Typical of younger U.S. Latins, they interchangeably identify themselves as both American and Latin American. Heavily influenced by the Cure and other '80s bands, the quartet, all about 30 years old, also grew up listening to such Latin rockers as Los Prisoneros and Soda Stereo.

"We don't think language really matters—it's the music that counts," explains guitarist Chan, as the band takes a break in a Subway eatery near its rehearsal studio in Miami Beach. "We're just doing rock'n'roll and right now, we're singing in Spanish. When we do it in English, it will be just as natural."

Volumen Cero actually had its beginnings in the early '90s as an English-language rock band called Orgasmic Bliss. Switching to Spanish in 1997, they renamed the band and entered a *Buscando Bandas* band search sponsored by the Telemundo Network. The band won the Miami contest and took second place nationally, attracting the attention of the independent label Grita! It recorded an album on that label, touring extensively on the college circuit. (Sanchez replaced original drummer Albert K. Howard.)

Album producer Gustavo Menendez, VP of A&R at Warner/Chappell music—which signed Volumen Cero to a publishing deal—and an independent producer of rock bands (including Fulano and El Manjar de los Dioses), has been working with the band to develop its music for the past two years. He says, "Rock is the music that we like, and [it is] without any borders. [*Luces* is] a great product that can work anywhere."

The record company will officially launch the album in Los Angeles and Puerto Rico. The launch will be followed by a summer promotional tour and a fall concert tour set to kick off at New York's CMJ Music Marathon. The album will also be released in Latin America and Spain. According to Schumacher, the band's established following among progressive radio programmers will be supported with an aggressive touring schedule.

Chan says, "We feel we're going to be able to cross new boundaries in the Latin world with our music and also open new doors in the Anglo world—which we're also likely to do with this album. I think the whole mentality of pop culture in America has changed. And this is an opportunity for everyone to see there's more out there in Latin music."

RIAA Latin Certifications For May

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

PLATINUM ALBUMS (200,000 units)

Alexandre Pires, *Alexandre Pires*, BMG U.S. Latin, his first.

Ramon Ayala, *En Vivo . . . El Hombre y Su Musica*, Freddie Records, his fifth.

Ramon Ayala, *Quemame Los Ojos*, Freddie Records, his sixth.

Ramon Ayala, *Casas de Madera*, Freddie Records, his seventh.

Ramon Ayala, *20 Exitos Gigantes*, Freddie Records, his eighth.

Ramon Ayala, *El Disco de Oro*, Freddie Records, his ninth.

Los Terribles del Norte, *Decimo Aniversario*, Freddie Records, their first.

GOLD ALBUMS (100,000 units)

Alexandre Pires, *Alexandre Pires*, BMG U.S. Latin, his first.

Luis Fonsi, *Amor Secreto*, Universal Music Latino, his third.

Ramon Ayala, *En Vivo . . . El Hombre y Su Musica*, Freddie Records, his 12th.

Ramon Ayala, *Quemame Los Ojos*, Freddie Records, his 13th.

Ramon Ayala, *Casas de Madera*, Freddie Records, his 14th.

Ramon Ayala, *20 Exitos Gigantes*, Freddie Records, his 15th.

Ramon Ayala, *El Disco de Oro*, Freddie Records, his 16th.

Ramon Ayala, *Las Alas de un Angel/Despedimos a Cornelio Reyna*, Freddie Records, his 17th.

Ramon Ayala, *Arrancame el Corazon*, Freddie Records, his 18th.

Ramon Ayala, *El Disco de Oro, Vol. II*, Freddie Records, his 19th.

Ramon Ayala, *Biografia: Su Vida y Su Musica*, Freddie Records, his 20th.

Ramon Ayala, *15 Exitos Nortenos*, Freddie Records, his 21st.

Ramon Ayala, *15 Exitos Gigantes*, Freddie Records, his 22nd.

Ramon Ayala, *Dinastia de la Muerte*, Freddie Records, his 23rd.

Los Terribles del Norte, *Decimo Aniversario*, Freddie Records, their sixth.

Los Terribles del Norte, *Sangre Caliente*, Freddie Records, their seventh.

Los Terribles del Norte, *20 Corridazos*, Freddie Records, their eighth.

Los Terribles del Norte, *Colgado de un Arbol*, Freddie Records, their ninth.

Los Terribles del Norte, *El Ultimo Paso*, Freddie Records, their 10th.

Los Terribles del Norte, *El Disco de Oro/20 Grandes Exitos*, Freddie Records, their 11th.

Solido, *Hasta la Cima del Cielo*, Freddie Records, its first.

Pesado, *Pesado Presente Futuro*, Warner Music Latina, its third.

Los Razos de Sacramento, *Con el Polvo Hasta la Muerte*, BMG U.S. Latin, their fifth.

Los Razos de Sacramento, *Con Banda y de Parranda*, BMG U.S. Latin, their sixth.

Los Razos de Sacramento, *Entre Perico y Gallos*, BMG U.S. Latin, their seventh.

Various artists, *Bachata Hits 2002*, J&N/Sony Discos.

Melody, *De Pata Negra*, Sony Discos, her first.

Vicente Fernandez, *La Historia de un Idolo, Vol. II*, Sony Discos, his 28th.

Jazz Notes™

by Steven Graybow

THE SINGER AND THE SONG: No matter how well-written a song may be, it takes a skilled performer to make the listener believe that they are singing from the heart, drawing them into words and melodies that may have been written only that day or decades ago in a far-removed culture.

Vocalist **Jackie Ryan** bridges gaps between both geography and generations on her debut as a leader, *Passion Flower*, on the fledgling OpenArt label (June 25). Drawing material from the classics (**Duke Ellington's** "Mood Indigo"), the current (Ryan composed lyrics for several tunes, including a vocalese version of **Joe Henderson's** "The Kicker"), and the lesser-traveled (**Antonio Carlos Jobim's** infrequently recorded "Luiza"), Ryan paints a picture of her own life through a set of judiciously chosen songs, upping the ante by alternately singing in English, Spanish, and Portuguese.

RYAN

Born of Mexican, Irish, French, and Spanish heritage, Ryan's childhood was enriched both by the Spanish songs sung by her mother and by her Irish father's classically trained baritone. "I've come in contact with so many different kinds of music throughout my life that it has given me a lot of sides to my musical personality," Ryan says. "I like to put all of these things into a jazz context, because jazz is about being open to all ideas."

Ryan's interpretation of the Portuguese song "O Silencio das Estrellas" (The Silence of the Stars) mixes two of her cultural influences by balancing the song's original lyrics with new stanzas that she composed as a rough translation of what the song means to her. "When I am wound up or confused, I look up in the night sky and it brings peace to me," she explains. "I wrote the English lyrics in such a way that they are a translation but also represent how the sky and the stars make me feel."

The singer further references her background by paying tribute to her early mentor, the late vocalese master **Eddie Jefferson**, on "The Kicker." "Originally, I was just going to put lyrics to the original," Ryan says, "but then I wanted to challenge myself. So I sat down with a tape recorder and learned Joe Henderson's saxophone solo and put words to it. One of Eddie's trademarks was that he would mention musicians in his vocalese, so I wrote 'The Kicker' in his style, mentioning Henderson and other musicians."

Despite the consensus within the jazz industry that audiences must be presented with something familiar in order to be drawn into the music, Ryan says that her multicultural presentation does not deter those who come to see her perform. "People who are true jazz fans are very open and receptive, and they enjoy being pleasantly surprised," she says. "Regardless of what language the song is in, the message gets across in the emotion and the performance."

For OpenArt founder **John Ballard**, the release of *Passion Flower* fulfills a desire to head up a jazz label that "is not afraid to take risks with the music that is released." Ballard says jazz "is about being free to take risks, and the current prevailing thought at many big labels is to minimize risk, which it totally antithetical to what jazz is about."

Rather than putting out many releases in hopes that one will find its niche with consumers, Ballard plans to focus his initial energies solely on Ryan, with no more than two or three projects expected within the next year: "We want to go for quality instead of quantity, giving the music all of the financial and promotional backing we can at retail and radio."

The next OpenArt release, an all-star project featuring **Clark Terry**, **Terry Gibbs**, and **Buddy DeFranco**, is tabled for spring 2003. Ballard also hopes to develop a line of DVDs that will "give people a more intimate look at a jazz concert. Whatever we put out, the music has to come first. Packaging has become very important, but if the singer or musician doesn't have the chops to back it up, it means nothing."

NOTEWORTHY: Organist **Gene Ludwig** releases his seventh date as a leader, *The Groove ORGANization*, June 18 on the Blues Leaf Label. Joined by guitarist **Bob DeVos** and drummer **Billy James**, Ludwig recorded the 10 soul-jazz tracks live in the studio, direct to 2-track. Born in Pittsburgh in 1937, Ludwig was a classically trained pianist before falling under the spell of Hammond B-3 master **Jimmy Smith** in the mid-'60s. He has worked with **Sonny Stitt**, **Pat Martino**, **Red Holloway**, and **Plas Johnson**.

World Radio History

LATIN MUSIC 6-PACK

3

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Latin Alternative Music Finds Promotional Alternatives

Street Teams, Word Of Mouth And Tour Support Build Awareness

BY LEILA COBO

When it comes to marketing and promoting Latin alternative music, the term "alternative" has come to mean more than just different musical styles.

Indeed, the phrase also describes the way this music is promoted by marketing specialists who have had to look outside the commercial radio box that services more mainstream pop, regional Mexican and tropical Latin music.

The task is doubly arduous, given the absence of a 24-hour Latin music-video channel that is broadly accessible (although this will change with increasing distribution of MTV Español, HTV and VH Uno).

For the time being, "people have to get out of simply thinking radio and video, because, if they think that way, the world is limited," says Jerry Blair, president of Blare Music.

Blair, who last year launched an initiative that joined BMG and Arista in an effort to market alternative product (namely Aterciopelados' *Gozo Poderoso*), believes in targeting a group's core constituency—those "passionate" fans whose word of mouth will get a project going.

When an artist is up and coming, with little name recognition, what Universal Music Latin alternative product manager Elena Rodrigo needs are "very basic tools." These include a video to be shown not only on video outlets but primarily in retail stores and clubs; it can also be included in V-Lites (a kind of disposable VHS that is very

Elena Rodrigo

cheap to manufacture and can be given away in mass quantities).

"What I've learned through the years is that direct marketing is what works," says Rodrigo, who handles Universal's extensive alternative roster, including artists on the Surco label. But such marketing, including street teams, needs to be very targeted.

"The Internet works, but you have to be very quick," adds Rodrigo. "You need to have something creative—E-cards, flash cards. And you have to think about how many people have computers and how many people have fast computers. Same thing in the streets. You have so many people, that you can't really manufacture 1 million postcards and just toss them anywhere."

The notion of street teams is one frequently alluded to by those who market and promote alternative music, but it has to go hand in hand with identifying those spots where consumers of this music go.

So tour support is an integral part of the marketing process, as much because it creates exposure as because it brings together fans of the music and provides an ideal setting in which to directly target large groups of people.

MARKETING ON TOUR

"My two primary areas of concentration are street teams and tour support," says Rebecca León, label manager for EMI Latin, USA. Testament to the importance of touring is La Mosca, whose sales jumped after the Argentine group came to the U.S. to tour in support of its sophomore album.

"And the thing La Mosca did is, they came. They're hard-working, they're not 'stars,' they roll up the sleeves, and they take

Continued on page LM-3

A Study Of Latin Studios

The Business Of Recording In Miami Is Booming Along With The Genre

BY CHRISTOPHER WALSH

Though the artist had long been a star in Latin America, both as a member of Menudo and as a solo artist, the 1999 English-language album *Ricky Martin* introduced a global star and started a new era in Latin music, as the genre was suddenly a worldwide phenomenon. The crossover success of Martin was quickly repeated by a multitude of artists, and Latin music went international.

Kevin Dillon at Crescent Moon

The genre's exploding popularity of the past few years has been closely followed by a corresponding migration of the recording industry to the genre's epicenter. Miami, which has long had a number of commercial studios, is now one of the world's biggest and busiest recording markets, attracting artists from around the world.

The New York–based Hit Factory's acquisition and renovation of the legendary Criteria Studios in 1999-2000 was one indication of the industry's effort to capitalize on the booming Latin industry; the Record Plant, in Hollywood, has also voiced an interest in a South Beach studio. Last summer, Dreamhire Pro Audio Rentals of New York and Nashville opened a satellite operation in South Beach, quickly sending a Pro Tools 24 MIXplus system, multitrack tape machines and ancillary equipment to studios around town to accommodate demand.

BUSY SOUTH BEACH

Scott Kubrin, studio manager of South Beach Studios, is also Dreamhire's Miami agent. At South Beach Studios, he explains, a third room was recently built for star mix engineer Cesar Sogbe (Chayanne, Enrique Iglesias, Jennifer Lopez). "He hasn't left the room, honestly, in something like three months," says Kubrin. "When he's two days from finishing one project, he'll tell me who's coming in next—a project from Spain, then one from Argentina, then one from Venezuela."

Sogbe's discography, like those of producers Roberto Levi, Luis Romero, Lester Mendez, Rudy Perez and Manny Benito, proves that Latin music isn't a new phenomenon. Needless to say, artists such as Julio Iglesias and Los Lobos have been popular for decades.

"The Anglo—specifically American—realization that there's something other than rock 'n' roll or hip-hop or jazz has just exploded in the last three or four years," says Trevor Fletcher, general manager at Hit

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World Radio History

El Poder del ritmo latino

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World Radio History

ALTERNATIVE
Continued from page LM-1

the bus," says León. "Of course, the label is supporting the tour, but with a group like La Mosca—there's 16 of them—that's a challenge. It's difficult and costly to move them here [in the U.S.]."

Given the expenses, many independent promoters look for ways to help defray the costs of tours, mainly through sponsorships.

Kike Posada

"We don't expect the label to put up everything," says Kike Posada of Boom! Promotions. "We've done marketing with soft drinks and beers, for example, and you can do very nice things when more than one brand is involved. That's helped a lot, because now the label isn't solely responsible for promoting new talent. When the recording industry was in its best moment, they acted in a very autonomous manner. But now, with all these problems [in the music industry], they've realized they can't do it alone."

Posada is currently promoting a free 14-week concert series in Miami called Rock the Dock en Español, in conjunction with Bayside Mall (where the concerts are taking place) and with help from labels and corporate sponsors.

In Los Angeles, Ayelet Soto, owner of ACA Marketing, specializes in corporate sponsorships, something she started to do several years ago when, while working for various magazines, she realized that corporations were interested in reaching Hispanic youth but didn't know how to do so.

"I started getting money to support rock bands from corporations since I saw record labels weren't supporting this genre," she says, referring to the mid-'90s. "So I thought, if there's interest from corporations, I could get them to work together. It's a perfect marriage. They're trying to target younger people, and alternative music is doing it too." Among Soto's "marriages" was a major sponsorship deal from Coors Light for Maná that resulted in radio and TV spots in English and Spanish. Coors Light also sponsored the Watcha Tour and, later, La Ley. Both La Ley and Maná, however, are big-selling acts—the kind that gets sponsors and labels excited.

FAR TO GO

For the most part, it's hard to get revved about providing big budgets for projects that have limited sales possibilities in the U.S. Although numbers have risen spectacularly in the past few years, an alternative act typically doesn't come close to selling as much as pop or even tropical acts.

A typical rock en español album, says Posada, sells between 25,000 and 50,000 copies, although in the past, the numbers rarely reached 15,000.

"I try to help labels spend less money so they have more to spend on artist development," says Fernando M. Fazzari, who owns FMF Promotions and has promoted alternative Latin product for 10 years. "What's changed the most is that many people who used to say this wouldn't work are now in the business and are trying to discover what's needed to take it to the next level. Of course, there are problems at a sales and promotional level, but the scene is much healthier now." Fazzari, for one, works very closely with DJs, both at commercial and non-commercial stations. Working with the former makes it easier, in a way, to push an album.

"The key is in having the kid at the radio station discover the hit," Fazzari says. "I send him my list of priorities, but I don't tell him what to play. I try to assume their mentality."

In the end, all these approaches help open doors for other acts, and one thing feeds on the other.

"We're all walking in different directions, but we're all bound by the same link, which is the diffusion of this music," says Posada. "We work on events with labels, and sometimes we work on album projects, as well."

Josh Norek, of JN Media, for example, put together a compilation titled *Escena Alterlatina*, which was heavily marketed through the Internet. He is now working on a second compilation with Crossroads Media, a Hispanic Direct TV response company. Norek, who also puts together the LAMC, says he's made tremendous strides with college radio and NPR, as well as with print media, which is key to garnering awareness for the music.

"There is no formula [in marketing these products]. The formula is being created," says Universal's Rodrigo. "I see a lot of little islands, and I think we need a nerve to join all these loose ends. And this will create a chain reaction." ■

NEW ARTISTS HOLD THE FUTURE OF LATIN MUSIC

A recurrent theme at the 13th annual Billboard Latin Music Conference was the need to develop new talent to nurture the Latin music field. While it may seem obvious that new acts are the bloodline of this industry, growth in Latin music has been stymied by radio's reluctance to play new music—especially when it comes from unknown, untested artists—and by lack of video channels that reach young audiences. But the music is certainly out there.

In this issue, Billboard takes a look at promising debut acts in Latin pop, tropical salsa and regional Mexican music.

MAGIC JUAN

Former Proyecto Uno front man Magic Juan is putting his talents to the test with *La Prueba* (The Test), his solo debut slated for release in early July on J&N imprint Flia Recordings. The lead single, "Ta Buena" (It's Good)—with such memorable lyrics as "I wanna turn you upside down and tattoo you with my name"—is already making

noise on Miami tropical radio and on WPOW (Power 96), Miami's leading dance station and crossover conduit for acts such as Elvis Crespo and Son by Four.

"On this album, I'm staying true to my psyche," says 30-year-old Magic Juan, whose real name is John Wilson. He wrote the lyrics for all 12 tracks on the album, which samples as heavily from Dominican folk rhythms as it does from the U.S. urban soundscape. "Ta Buena," for example, infuses old-fashioned *perico ripiao* merengue with sassy bilingual lyrics. "Lo que tu Hevo no Sabe" (What You're Boyfriend Doesn't Know) experiments with a lesser-known style called *los palos* (the sticks), derived from an Afro-Dominican religious tradition. "It needed to be meshed with hip-hop and other stuff to make it familiar to people who haven't been exposed to that sound," Juan says.

—KARL ROSS

SIN BANDERA

At first glance, Mexico-based duet Sin Bandera—made up of pianist Noel Schajris and guitarist Leonel García, who both write and sing their own material—seems an unlikely candidate for immediate success in the Latin pop world. But at a time when many record executives are clamoring for "real" acts, Sin Bandera's earthy yet sophisticated sound, compounded by a mix of styles that ranges from R&B to traditional pop ballads and tropical rhythms, seems to have struck a chord. The duet's eponymous debut album, out on Sony, has been a smash hit in Mex-

ico, thanks to the single "Para Alcanzarte." More surprisingly, the disc has risen steadily on Billboard's U.S. Latin charts, even with limited airplay.

The rate of success has surprised García, who's Mexican, and Schajris, who's Argentine; they both had attempted solo careers. Sin Bandera (which means "no flags") was the result of co-writing sessions during which the pair found their affinity extended beyond composition and into interpretation.

"What we're living is a great conclusion of factors," says Schajris. "When we started writing, we felt our voices worked together, we had similar influences, and we're very much alike. That was very exciting when we sat down to compose."

While both musicians share a common love for bossa nova and R&B (a major influence in the album's vocals), they're hardly identical; while Schajris grew up listening to Argentine rock, García was a fan of José José. "Sin Bandera is a mixture of our styles," says Schajris, noting that they're fans of K-Ci & JoJo. "We're very versatile and very broad. That's also why we took the name Sin Bandera."

—LEILA COBO

ESTRUENDO

Most kids don't have any idea what they want to do in their lives,

but when your father is noted producer Jose Luis Ayala and your uncle is norteño legend Ramon Ayala, the choice comes naturally. "I decided to go into the music business when I was 3," says Estruendo drummer Jose Luis Ayala, Jr. "My family inspired me to dream of playing drums and of traveling all over the United States and Mexico."

The new Hidalgo, Texas-based group got a major boost right out of the chute, thanks to those family ties. Ayala Jr.'s father produced the band's August 2001 debut *Rumbo a las Estrellas* (Univision Music Group), and Ramon Ayala let the group open for him during a five-month stretch last year.

Estruendo (the name means "lots of noise") is made up of young musicians with a fresh sound that blends the danceable pop/norteño influence of Límite with the romantic Tejano/norteño tradition of Intocable and Iman.

The first single, "Y Que Voy a Hacer?," is an instant winner with its three-part harmonies, catchy chorus and accordionist Jorge Alberto Lugo's sunny hooks. The cumbia was written by Jose Luis Borrego, who's penned some of La Mafia's biggest hits. The band has yet to score any massive hits, but it backed Jaime Camil on his grupero version of "Dime"; the single, released in pop, salsa and grupero formats, reached the Hot Latin Tracks top 20 earlier this year.

The rest of the band is made up of Alfredo Guillen on bajo sexto and Edmundo Torres on percussion.

—RAMIRO BURR

World Radio History

LATIN MUSIC 6-PACK

ARTISTS & MUSIC

A PIECE OF SHANNON: Two years after he became the first gringo merenguero, Patrick Shannon is back with his sophomore release *Un Pedazo de Mi* (A Piece of Me), on New York–based M&M Records. The disc represents a new wrinkle in Shannon's crossover career, as the Irish-American singer from Brooklyn forsakes merengue and makes a go at it as a bachatero. The lead single, "Sirena Encantada" (Enchanted Siren), has done well in smaller Latin markets in the Midwest, and the label is already planning to drop a second single, "Mañana," a bolero originally sung by Edwin Rivera, says M&M director of radio promotion, Angel Chacón.

The CD also features a medley alternating between bachata and merengue, featuring hits by Alex Bueno, Fernandito Villalona, Sergio Vargas and Rubby Perez. The biggest novelty, however, is an English-language bachata version of "When the Children Cry" by heavy-metal act White Lion. While in high school, Shannon was a drummer in a speed-metal band who was too shy to sing in public. Shannon twice charted with his debut effort on Universal Music Latino but was dropped due to sluggish sales.

M&M plans to concentrate on smaller U.S. Latin markets, such as Indianapolis; Akron, Ohio; and other Midwestern cities, as well as the Dominican Republic, Puerto Rico and New York.

PLATINUM PRISIONEROS: *Estadio Nacional*, the double live album recorded by rock group Los Prisioneros at one of the comeback shows offered by the band last December at the venue of the same name in Santiago, has reached double-platinum status by selling more than 40,000 units. The trio ended a national tour of Chile in May at the Quinta Vergara in the city of Viña del Mar. Future plans include an international tour and the recording of a new album.

FUNKY MUSIC: After working for two years as an independent band, the funk group Los Tetas has signed a contract with Sony Music. The label will distribute the band's new material in Chile, Argentina, Perú and Bolivia. The group will also be distributed in the U.S., Mexico and Spain by the Universal-associated company Sones del Mex Side. The label belongs to Mexican DJ Toy (Toño Hernández), a member of the popular hip-hop outfit Control Machete. Hernández worked with Los Tetas on the production of the forthcoming album *Tómala*. Its release in Chile is scheduled for late April.

SELL-OUT SHOWS: La Vela Puerca, the popular Surco/Universal rock band from Uruguay, has become the first act to perform two sold-out shows at Montevideo's 6,000-seat Teatro del Verano, on May 3-4. The group's second album, *De Bichos y Flores* (Of Bugs and Flowers), has sold 15,000 units in Uruguay and was recently released in the U.S.

SOLO REIS: Nando Reis, bass player for rock band Titãs, has signed a three-album deal with Universal Music. Reis had already released three solo albums with WEA. He's currently selecting material for the new disc, which is slated for an early-2003 release.

SOSA'S BACK: Top-ranking both as a rock icon of the Argentine scene of the '80s and a romantic singer of the early '90s, Patricia Sosa finally released her first album in five years, through Universal Music. The first cut of this comeback is "Por El," and an impressive spring showcase confirmed that Sosa is indeed alive and kicking.

WORLD CUP MUSIC: Sony Music confirmed that its high-profile artist Alfredo Casero will reach new territories with the release of his hit "Shimauta (Canción de la Isla)" as a bonus track in various Latin American editions of the official album of the 2002 World Cup soccer championship. The list already includes Uruguay, Bolivia, Peru, Chile and Paraguay, plus soon-to-be-confirmed additions of Mexico, Venezuela, Colombia, Brazil and Ecuador. Casero's album *Casaerius* will be released this month in Brazil and Japan.

BACHATA SERENADES: Universal Music Latino's Los Toros Band, best known for its lively merengue, has released an all-bachata set called *Serenatas* (Serenades), with lead singer Hector Acosta playing to his new following as a bachata crooner. The band is hoping to make inroads in the coveted Puerto Rico market, where merengue has vanished from the format of leading tropical stations. They plan to do so by promoting remakes of romantic classics by such revered Puerto Rican artists as Danny Rivera and Trio Los Condes. The lead single is "Querube," a remake of the '60s classic by Trio Los Condes. A "potpourri" of Danny Rivera tunes was also considered, but label executives decided it was too long for radio.

"Puerto Rico is a very complicated market; to make it big there is like winning the lottery," Acosta says. "But, these days, Puerto Ricans are fascinated by bachata." The disc is Los Toros' first original all-bachata set, although most of its recent releases have dedicated a track or two to the genre, which is increasingly popular in Central America, Colombia and U.S. Latin markets.

MERCHANTS & MARKETING

BATTLE OF THE BANDS: Local, unsigned alternative bands have an opportunity to interact with established, international acts in Las Noches del Dragón (Nights of the Dragon), a monthly concert series in Los Angeles that now features a battle-of-the-bands component. The Budweiser Battle of the Bands (with sponsorship from Budweiser) takes place over a nine-month period, during which such established acts as Molotov, Santa Sabina and Los Piojos share the stage with local acts in monthly appearances at different L.A. venues. Unsigned acts are invited to submit demos at the concerts or to sponsoring publication *La Banda Elástica*. Ten finalists will face off in a 4th of July Battle of the Bands judged by music-industry reps, with the process repeating itself in subsequent months. Three finalists will perform at a November concert, where judges will choose first-, second- and third-place winners.

"It's not just about having opportunities to perform; the battle of the bands will give local talent amazing prizes and the opportunity to get a record deal," says promoter Ayelet Soto, who's staged Las Noches del Dragón in previous years but says this is the first time she's included a battle of the bands in the program.

QUALITY JAZZ: Latin jazz has a new home at Metrix Records, a new label founded by Miami-based pianist Alex Arias and distributed by Universal Music. "We thought it was necessary to give breathing space to so much talent we have in this field, who really don't have a [recording] outlet," said Arias.

To date, Metrix's roster includes percussionist Edwin Bonilla, violinist Federico Britos, bassist Eddie "Gua Gua" Rivera, El Sexteto de Jazz Latino, guitarist Pigo Maffioli and Eric Figueroa.

Although aware that the commercial possibilities for Latin jazz are limited, Arias is nevertheless confident that his label—which plans to put out 10 releases per year—will find its niche. Marketing plans include working college and easy-listening radio, as well as tour support at the college and music-school level.

In an effort to supervise quality control, most Metrix releases are scheduled to be recorded at Arias' Miami-based studios, Univibe. "They won't be just [typical] albums," says Arias, who plans to put out CDs with lengthy liner notes. "We're going to work very, very hard to put out classic productions that transcend and mark an era."

PROGRAMMING

DEL RIO'S FIESTA: Yolanda del Río will celebrate her three decades in the music business with Fiesta Mexicana, a two-month U.S. tour that kicks off July 14 in Los Angeles. Del Río will perform with Pablo Montero, Juan Valentín and Beatriz Adriana, all singing with mariachi.

Del Río is a pioneer in dealing with family problems through hits like "La Hija de Nadie" and "Camas Separadas," which made her a ranchero/banda feminist. Her upcoming 40th album, *Intrusa*, includes the single "Una Intrusa," a duet with Dinorah about two women sharing the same man.

N.Y.'S ALTERNATIVE: The third annual Latin Alternative Music Conference has gone international for its trademark free Central Park Concert. This year's edition of the show, slated to take place Aug. 10, will feature Spanish singer Enrique Bunbury (former lead singer of Héroes del Silencio), Brazilian band Skank and Argentina's Babasónicos. The LAMC, which is geared toward the marketing of Spanish-language youth-oriented music, will take place Aug. 8-10 in New York. ■

The contributors to this edition of Latin Music 6-Pack are Leila Cobo, Karl Ross, Marcelo Fernandez Bitar and Teresa Aguilera.

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LATIN MUSIC 6-PACK

The chart recaps in the Latin Music Six-Pack are year-to-date rankings—starting with the Dec. 1, 2001, issue (the beginning of the 2002 chart year) through the June 1 issue.

Recaps for Hot Latin Tracks are compiled using gross audience impressions as monitored by Nielsen Broadcast Data Systems (BDS). Recaps for Top Latin Albums are determined using point-of-sale information as compiled by Nielsen SoundScan. Titles receive credit for radio audience or sales registered during each week they appear on the pertinent chart. The Top Latin Rock Albums are titles culled from the Top Latin Albums list.

Top New Latin Artists are determined using information from both Hot Latin Tracks and Top Latin Albums, using an inverse point system, with artists receiving recap points for each week they appear on either chart. Only artists who had not charted on Top Latin Albums or the Tropical/Salsa, Pop or Regional Mexican album charts prior to Sept. 1, 2001, are considered new artists.

The recaps were compiled by Anthony Colombo with assistance from Latin chart manager Ricardo Companioni.

Top Latin Album Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **MARC ANTHONY** *(1) Columbia/Sony Discos*
2 **LUIS MIGUEL** *(1) Warner Latina*
3 **LUPILLO RIVERA** *(4) Sony Discos (1) Cintas Acuario/Sony Discos*
4 **JOAN SEBASTIAN** *(4) Musart/Balboa*
5 **ALEJANDRO SANZ** *(2) Warner Latina*
6 **VICENTE FERNANDEZ** *(3) Sony Discos*
7 **CARLOS VIVES** *(1) EMI Latin*
8 **GRUPO BRYNDIS** *(2) Disa*
9 **LOS ANGELES AZULES** *(2) Disa*
10 **LOS TEMERARIOS** *(2) Disa (1) Fonovisa*

Top Latin Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **LIBRE**—*Marc Anthony—Columbia/Sony Discos*
2 **MIS ROMANCES**—*Luis Miguel—Warner Latina*
3 **MTV UNPLUGGED**—*Alejandro Sanz—Warner Latina*
4 **SUFRIENDO A SOLAS**—*Lupillo Rivera—Sony Discos*
5 **DEJAME ENTRAR**—*Carlos Vives—EMI Latin*

Marc Anthony

6 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—*Joan Sebastian—Musart/Balboa*
7 **ALEXANDRE PIRES**—*Alexandre Pires—Ariola/BMG Latin*
8 **DE UN SOLO SENTIMIENTO**—*Charlie Zaa—Sonolux/Sony Discos*
9 **LAS 30 CUMBIAS MAS PEGADAS**—*Various Artists—Disa*
10 **SHHH!**—*A.B. Quintanilla Y Los Kumbia Kings—EMI Latin*

Hot Latin Tracks Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **SHAKIRA** *(2) Epic/Sony Discos*
2 **ALEXANDRE PIRES** *(2) Ariola/BMG Latin*
3 **ALEJANDRO FERNANDEZ** *(2) Sony Discos*
4 **CARLOS VIVES** *(2) EMI Latin*
5 **CRISTIAN** *(2) Ariola/BMG Latin*
6 **ENRIQUE IGLESIAS** *(2) Interscope/Universal Latino*
7 **PILAR MONTENEGRO** *(1) Univision*
8 **LUIS MIGUEL** *(3) Warner Latina*
9 **PALOMO** *(2) Disa*
10 **JOAN SEBASTIAN** *(3) Musart/Balboa*

Hot Latin Tracks Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **SUERTE**—*Shakira—Epic/Sony Discos*
2 **TANTITA PENA**—*Alejandro Fernández—Sony Discos*
3 **QUITAME ESE HOMBRE**—*Pilar Montenegro—Univision*
4 **USTED SE ME LLEVO LA VIDA**—*Alexandre Pires—Ariola/BMG Latin*
5 **NO ME CONOCES AUN**—*Palomo—Disa*
6 **YO QUERIA**—*Cristian—Ariola/BMG Latin*
7 **FLOR SIN RETONO**—*Charlie Zaa—Sonolux/Sony Discos*
8 **COMO DUELE**—*Luis Miguel—Warner Latina*
9 **DEJAME ENTRAR**—*Carlos Vives—EMI Latin*
10 **LA AGARRO BAJANDO**—*Gilberto Santa Rosa—Sony Discos*

Top New Latin Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **ALEXANDRE PIRES** *(1) Ariola/BMG Latin*

Alexandre Pires

2 **ALICIA VILLARREAL** *(1) Universal Latino*
3 **PILAR MONTENEGRO** *(1) Univision*
4 **MONCHY & ALEXANDRA** *(1) J&N/Sony Discos*
5 **MELODY** *(1) Sony Discos*

Top Latin Rock Albums Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **MTV UNPLUGGED**—*La Ley—WEA Rock/Warner Latina*
2 **PROXIMA ESTACION... ESPERANZA**—*Manu Chao—Radio Berna/Virgin*
3 **MTV UNPLUGGED**—*Shakira—Sony Discos*
4 **SOY**—*Alejandra Guzman—RCA/BMG Latin*
5 **EMBRACE THE CHAOS**—*Ozomatli—Interscope*

World Radio History

STUDIOS

Continued from page LM-1

Factory/Criteria. "We've been making multi-platinum Latin American records for 20 years. It's not so much that the Latin music scene has changed; it's the Anglos' perception of the Latin music scene."

Recently, Hit Factory/Criteria has hosted artists such as Shakira, Carlos Vives, Afro-Cuban jazz pianist Gonzalo Rubalcaba, Julio Iglesias, Christian Castro and vocalist/producer Juan Gabriel, a Billboard Latin Music Hall of Fame inductee. "Basically, every gigantic Latin artist you can think of has been here," says Fletcher.

A MAJORITY SHARE

A random sampling of Miami studios indicates that Latin projects account for more than 50% of the city's recording output; the degree of Latin music's mainstream success, however, sometimes makes genre distinctions difficult. "It varies from year to year," says Kevin Dillon of Crescent Moon Studios, a complex founded in 1990 to serve Gloria Estefan's recording needs and now a five-room commercial facility. "But I would say 75% to 80%. The funny thing is, do you qualify Shakira as a Latin artist? Is Ricky Martin a Latin artist? Yes and no. We're doing a lot of crossover stuff. We're working with a lot of Latin artists who are recording in English now."

Ruben Parra at the Warehouse

At the Warehouse, Ruben Parra reports that Warner Music Latina is devoting considerable attention and resources to Latin rock act Volumen Cero, which recently recorded an upcoming album there. "It's a new thing for Latin America," says Parra, "because there's not much money behind rock." Grammy-winning engineer Sebastian Krys mixed the album, says Parra, who co-produced. Venezuelan singer/songwriter Franco De Vita recently spent three months at the Warehouse, says Parra, with producer Luis Romero.

Soy, by Alejandra Guzman, the daughter of Mexican rocker Enrique Guzman and actress Silvia Pinal, is a recent production from Bogart Recording Studios, where two-time Grammy-nominated engineer Bob Rosa and songwriter/producer Gary Corbett are busy with a variety of projects. "Don't Say Goodbye," by Mexican singer Paulina Rubio, is another project to come from Bogart. More recently, Rosa has been working with producer Chris Rodriguez, mixing several Sony International artists, including Andreas DeLeon and Anna Christina.

PRO TOOLS PRODUCERS

The dominance of Pro Tools as a recording and mixing format applies to Miami at least as much as it does elsewhere. As with the overall recording industry, the cost, power and portability of the digital audio workstation translates into an abundance of personal studios where producers can accomplish much of an album project at their own pace. "Most producers have their own [Pro Tools rig]," says Parra of the Warehouse. "Rudy Perez has his own, Roberto Levi has his own studio, and Julio Iglesias has his own Pro Tools studio too."

Use of Pro Tools is probably even greater on Latin projects than other genres, says Hit Factory/Criteria's Fletcher. "A lot of Hispanic projects tend to be all-in budgets. If you hand a producer a bunch of money, and he goes out and buys a Pro Tools, he can do a larger percentage of the record at his leisure and just come to a studio when he needs to."

"When they have enough budget," adds Parra, "they use tape too. In the Latin market, the budgets are small, but when the productions are big, they use both—analog locked to Pro Tools—so they can keep the drums and instruments on tape; the rest goes to Pro Tools."

While the sluggish economy and apprehension about international travel have impacted Miami as well as the overall recording industry, the city remains a hotbed of activity, particularly for the dynamic Latin music market. "Just like everywhere," says South Beach/Dreamhire's Kubrin, "things have slowed down. The whole international-travel issue has impacted everything, but Miami is still happening. I have clients who don't speak a word of English, but they can come here and easily assimilate, just like they're at home. It's usually a matter of just dialing an extension to the next room, and there's somebody bilingual who can show them around. The whole community is bilingual. It's very comfortable for these artists to come here and not have to worry about that." ■

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Projects Show Michael's Feinery

Singer/Pianist Keeps Busy With Tours, TV, Recording & A New Label

BY JIM BESSMAN

NEW YORK—Michael Feinstein has a whole lot more on his plate than his successful New York nightclub, Feinstein's at the Regency.

While the high-class club has been presenting the likes of George Shearing, Rosemary Clooney, Keely Smith, Jimmy Webb, and Feinstein himself, the singer/pianist has been busy recording, touring, starting a label, and creating an ambitious six-part series for TV and Warner Home Video that traces the history of the American popular song up to 1960.

As if that's not enough, the pop-song maven, renowned for excavating and rejuvenating the catalogs of America's greatest songwriters, mined his own extensive discography in assisting Rhino/Elektra's release last month of the two-disc *The Michael Feinstein Anthology*.

"I supplied some odds and ends that hadn't been released before," Feinstein says—most notably, a duet with Liza Minnelli on her godmother Kay Thompson's obscure party tune, "Violin," which was originally sung by five people.

But Feinstein is most excited about his fourth Concord album, *Michael Feinstein With the Israel Philharmonic Orchestra*, which was also released last month and marks the first time he has ever recorded with a symphony orchestra.

"I'm proud because Alan Broadbent did most of the arrangements, and it's a luscious-sounding record," says Feinstein, who is touring this summer with the Israel Philharmonic. "It's probably the most beautiful-sounding one since *Isn't It Romantic* [Elektra, 1988], which Johnny Mandel arranged. It has that kind of sensibility. The thing about Alan is that he worked with Nelson Riddle for years, and Percy Faith, and he did all the great jazz charts for Woody Herman. So he's extraordinarily facile with his palette."

HIS BEST FEINERY

Meanwhile, Concord is creating a subsidiary label for Feinstein, to be called, cleverly, Feinery. "It will consist of unreleased and previously released archival material and other things that have fallen through the cracks," Feinery's namesake says, likening his imprint's projected output to the Songbook Series of albums that he made for Elektra and Nonesuch featuring legendary songwriters at the piano.

He says, "I did two with Burton Lane, one with Jerry Herman, one with Hugh Martin, one with Jule Styne, and last year I completed one with Jay Livingston and Ray Evans that will come out this fall through Feinery."

Feinstein concedes that his label affords him the opportunity to pursue recording projects of an "arcane" nature but says that it is immensely rewarding. "It gives me the chance to preserve certain kinds of music that Concord doesn't consider mainstream—perhaps at a lower budget, but which is very important to me musically. Like the Livingston and Evans project

FEINSTEIN

'[Feinery] gives me the chance to preserve certain kinds of music. Like the Livingston and Evans project—which is important now, because [Livingston's] gone.'

with Jay Livingston playing piano—which is important now, because he's gone. [The Academy Award-winning "Buttons and Bows," "Mona Lisa," and "Que Sera Sera (Whatever Will Be, Will Be)" songwriter died last year.] So if someone wants to know what 'Mona Lisa' sounded like with Jay playing, they can hear it. So I think of this as preservation—but it's also very satisfying musically."

Consequently, Feinstein notes that one of his favorite Tony Bennett albums is *The Movie Song Album* from 1966. "He does 'Emily' conducted and arranged by Johnny Mandel—who co-wrote it," he says. "It's marvelous to hear composers' settings of their own work, as it is with my recording of 'Laura' on the Israel Philharmonic album: It has the arrangement by David Raksin, who wrote it and has never done a vocal setting of his songs for anybody. He's 90 in August, and one of the great master orchestrators in Hollywood—and I'm lucky enough to have his special arrangement of this wonderful song that's been done 400 times. I love doing things like that, where it gives the song sort of a stamp of authenticity, but it's still a contemporary interpretation."

Feinstein adds that the first Feinery release will include radio recordings of Bing Crosby and Clooney that he discovered in Clooney's basement two years ago: "It will be things like that, which I think are worthy of recognition."

As for his video project, Feinstein expects it to be completed in the fall. "It's called *The Great American Songbook*, and it could very well end up as a PBS special," Feinstein says, adding that he's fielding a number of offers. "What makes it interesting for me is that because the product is for Warner Home Video, we have carte-blanche use of their film library, including MGM, RKO, and United Artists. So we're able to use film clips and archival footage from its massive collective library, which would be prohibitively expensive for anybody else to license. And because of my relationships with many of the songwriters and families and estates, we're able to secure favored-nations agreements allowing us to use all the songs."

The series, Feinstein adds, will cover the history of American popular music chronologically from the country's beginnings through the 1950s, "because at that point the whole world of music changed—and post-1960 is another type of documentary that I may do at one point." In addition to hosting the programs, Feinstein will perform songs, relate anecdotes, and "present all these resources that I have."

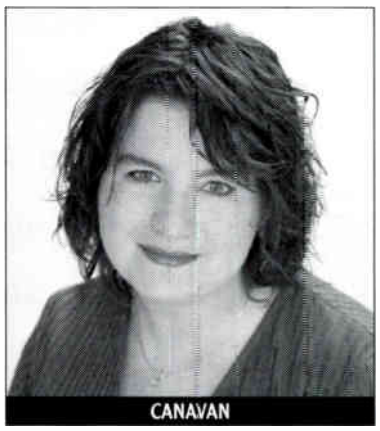
In addition, the club operator remains actively involved at Feinstein's at the Regency. "We're in our third season and going great guns," Feinstein says, still marveling over Keely Smith's three-week stand there last month. "There are very few [people of] her age who have complete command of their vocal resources and sound the same," Feinstein says, "and she's an adorable lady—funny and spontaneous and just great to work with.

"There aren't too many rooms left to bring in these kinds of people—which is amazing, because when I was growing up in New York, it was the mecca for entertainment," Feinstein continues. "But that's all changed dramatically, which is why I just want to preserve something I care about."

Words & Music™

by Jim Bessman

NAXOS GETS GREBENSHIKOV: Classical music label Naxos' recently launched Naxos World world-music imprint is preparing *Russian Songwriter*, a collection of Russian songs picked and performed by legendary Russian rock singer/songwriter **Boris Grebenshikov**.



CANAVAN

"It's a study of the evolution of the Russian songwriter," Naxos World label manager **Dolores Canavan** says. "Everyone agrees that Grebenshikov is the greatest living Russian songwriter, and he has included songs that have influenced him by other writers, including **Alexander Vertinsky** and **Bulat Okoudjava**—in fact, he's done a whole album of Okoudjava's music. So these are songs that influenced the evolution of his own songwriting as well."

The disc, which streets Oct. 15, also includes an exclusive new Grebenshikov original, "Tarusa," which Canavan says exemplifies his style. "He's so fascinating, because he's a real rock'n'roller with an incredibly introspective songwriting style, and he makes the perfect marriage of accessible melodies for people who don't understand Russian. But his lyrics are relevant for everyone."

Lyrics for the *Russian Songwriter* songs will be provided in Russian, English, and French. If the disc does well, Canavan says, a second volume with Grebenshikov is possible.

SIDNEY ROCKS ON: The music of late zydeco great **Sidney Simien**, who was far better-known as **Rockin' Sidney** of international 1984 hit "My Toot Toot" fame, lives on.

"A new group in Sweden just covered it—don't ask me the name!" says Cajun/zydeco music entrepreneur **Floyd Soileau**, who put out the original and other Rockin' Sidney recordings on his Ville Platte, La.-based, Maison de Soul zydeco label. After administering Simien's copyrights, Soileau purchased his Sid Sim Publishing (BMI) company from his estate last year, along with most of Simien's masters.

"My Toot Toot," an infectiously affectionate zydeco dance tune about a girlfriend, was quickly covered by the likes of **Jean Knight**, **Fats Domino**, and **John Fogerty**. "The last redo that we did on it was by **Rosie Ledet** on her 1999 [Maison de Soul] album *I'm a Woman*," Soileau says. "But probably the best version is still stuck in the Warner Bros. vaults, and that's the one by John Fogerty with Sidney playing accordion, which was released as a B-side single that was never serviced to radio—but should be. I had to download the son of a bitch from the Internet myself just to get a copy!"

Simien died in 1998. Besides "My Toot Toot," his catalog includes such hits as "Jalapeno Lena" and "If It's Good for the Gander." The latter title recently resurfaced as a cover by young zydeco lion **Keith Frank**, appearing on *Keith Frank and the Soileau Zydeco Band* from Soileau's new ValueDisc six-song budget CD line (*Billboard*, March 16); **Terrance Simien** (likely a distant cousin) also included it and "My Toot Toot" on his current zydeco hero-saluting album *The Tribute Sessions*.

Soileau reports that "My Toot Toot" is generating continuing activity in the commercial arena. "We've done a commercial for the Spanish market in the U.S. with Denny's restaurant," Soileau says, noting the tune's previously prevalent "Mi Cu-Cu" Spanish arrangement. "It had a big international Spanish following and appeared in movies and several compilations."

Soileau says that the Sid Sim catalog is "large enough to keep things simpler for licensing purposes" by retaining the name rather than incorporating it into his own Flat Town Music (BMI) publishing company. ("Flat town" is English for "ville platte.")

"I had a hard time when I first joined BMI in 1958," says Soileau, whose name is pronounced "swallow" and whose record companies also include the Cajun music Swallow label and the swamp-pop-oriented Jin. "I had to submit three names I wanted to use, but all were too close to something they already had on the books. So they asked for something else. I knew they wouldn't have 'Flat Town,' and it went through easily."

Incidentally, Soileau's publishing, label, and Floyd's Record Shop retail operations all fall under the Swallow Publications umbrella, which was instituted when Soileau decided to publish author **Jeff Hannusch's** books on New Orleans music.

Studio Monitor™

by Christopher Walsh

ROLLING: Like Paris itself, Studios Guillaume Tell, located just outside the city proper in Suresnes, reflects the elegant and cultivated sensibility of that most beautiful of European cities. A former theater, the expansive, atmospheric Studio A at Guillaume Tell recalls an age before multitrack recording and sound processing, when an artist's performance, by necessity, stood solely on its own merit.

Got Live If You Want It. Studios Guillaume Tell's expansive tracking room, Studio A.

It seems a superb venue, then, for the archetypal rock'n'roll band, **the Rolling Stones**, to spend a month performing, as a unit, while the team of engineer **Ed Cherney** and producer **Don Was** captured it all from the adjacent control room.

Tracks recorded at Guillaume Tell, some of which are destined for an upcoming collection, are part of a blitz from the storied band that includes a world tour and the Aug. 20 release of 22 remastered Stones albums on hybrid Super Audio CD (*Billboard*, June 8). Rough mixes of these new tracks are, in Cherney's words, stupendous.

"It is one of the best-sounding rooms I've ever recorded in," Cherney says, "and I've recorded in lots of rooms. It was a theater, and obviously when they built it they had paid some attention to what it would sound like. I think the biggest thing they did was for intelligibility. You could go out in the room and listen to them play and go into the control room and it was intelligible. I was getting through the speakers what was going on in the room, which was great. It was just the right amount of ambiance, just the right amount of air around stuff. The way the floor shook, where it resonated, was *really* sweet. I think I cut some of the best tracks I've ever cut."

A guitar-based band, the Stones recorded their tracks to 2-inch analog tape on Guillaume Tell's Studer A820 multitrack recorder, though in order to capture every sound generated in the live room, a Pro Tools rig, operated by **Nick Brophy**, was additionally employed. "**Keith [Richards]** will be playing, and somebody else will wander out, [and] somebody else will wander out," Cherney explains, "and pretty soon everybody is out there and they're playing a song. So if there was anybody making noise out there, we ran the Pro Tools."

Cherney used Royer R-121 ribbon microphones on Richards' and **Ron Wood's** guitar amplifiers and tracked through Studio A's Solid State Logic 9000 J Series console. "Usually, if I'm using SSLs—and most production consoles—I'll use outboard microphone preamps," Cherney says. "But I brought stuff up through the [console's] preamps to hear what it sounded like and ended up using all the preamps on the console for everything. I was really surprised."

Guillaume Tell's Studio A is complemented by Studio B, a mix room outfitted like Studio A for surround mixing and featuring the world's first Sony OXF-R3 "Oxford" digital console installation. Surround mixing for film and DVD, says Guillaume Tell's **Jean-Luc Denis**, accounts for about 35% of the facility's business, in a usually solid schedule. "Pro Tools has obviously changed the business," Denis says, acknowledging the impact of personal studios in Europe, as well as the U.S. Two Pro Tools rigs in each of Guillaume Tell's studios, however, help accommodate clients who are working at home, as well as in commercial studios. "We are obliged to be compatible with the computer and with programs clients use," Denis allows. "That's why we have two Pro Tools in each studio: one as a multitrack, the other to transfer between [Mark of the Unicorn's] Digital Performer, [Emagic's] Logic Audio, or whatever they bring to us."

For the Rolling Stones, Pro Tools co-existed with analog—not as a primary recording format, but to capture all musical ideas, as previously mentioned. "I can do a few little fixes and edits on the 2-inch," Cherney says. "On other stuff, if we need to, we'll just transfer the 2-inch and do it on Pro Tools."

The Stones' productive Guillaume Tell sessions are the first of many, as Cherney expects to record with the band while they stage an extensive tour. "It was a lovefest," Cherney says. "We had the best time."

Beinhorn, Calbi Underscore Value Of Super Audio CD Format

BY RICH TOZZOLI

NEW YORK—To many, the acronym "SACD," for Super Audio CD, conjures images of a new audiophile format making its way into the marketplace. To those who make music for a living, it represents much more. With a 2.8 MHz sampling rate, six channels of audio, and full backward compatibility to the CD, SACD and its associated Direct Stream Digital (DSD) technology are finding another niche: a superior high-resolution platform to which to print final mixes.

"To me, it's probably the most important breakthrough in digital recording yet," states producer Michael Beinhorn, known for his work with such acts as Soundgarden, Marilyn Manson, and Hole. Teaming with engineer Frank Filipetti, the pair utilized DSD recording to capture the two-channel mixes for Korn's *Untouchables*. "With this new Korn record, it was able to preserve the leading edge of the sound in a way that no other format I've ever heard was able to do."

Created by Sony and Philips, DSD technology is based on 1-bit sigma-delta modulation and samples music at 2.8224 million times per second, 64 times the amount of a standard CD. SACD supports several disc configurations, including a hybrid containing two complete layers of music information: a high-density DSD recording that can be played in the new generations of stereo and surround SACD players, and a conventional Redbook CD layer, playable on any standard CD player.

The actual DSD audio information is captured using a DSD converter, such as those made by dCS or EMM Labs. Such audio manufacturers as SADiE, Tascam, Mytek, and Genex are making DSD hardware and software products, helping push the format into studios.

DSD
Direct Stream Digital

"We mixed the Korn record down to half-inch analog, as well as DSD," Beinhorn continues. "The mastering engineer, Howie Weinberg, had listened to both and could have gone either way. Then, almost a day into [mastering], we were listening to the whole thing on DSD and he said, 'This is absolutely remarkable, I can't believe what I'm listening to. I hear exactly why you want to go with this.' The clarity was absolutely stunning, and on music like this, with such intense harmonic content, there are so many diverse textural elements. With the DSD print, you could hear everything."

At Sterling Sound in New York, mastering engineer Greg Calbi also likes what he hears with the SACD format. "I'm very favorable with SACD," he notes. "I have had the opportunity to take the output of my console and put it into a DSD converter, then compare it to the exact same console output with 24-bit/44.1kHz PCM audio. The SACD takes away a lot of the harshness you hear in digital that you kind of get used to. With the direct A/B comparison, you particularly find the SACD easier on the ears and also hear the material breathing and opening. It's an enhanced experience of listening."

Be it a vintage analog console output or a 192kHz digital workstation file, a DSD master is another option to the production team that appears to be growing in popularity.

"Honestly, I've never encountered anything like it," Beinhorn notes. "I think it's an important step for everyone in the music industry and for consumers as well. On certain projects, other formats may be more viable to mix to, but for a master, you just can't beat this. What it does sonically is absolutely remarkable."

JUNE 29 2002 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 22, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	OH BOY Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	LIVING AND LIVING WELL George Strait/ T. Brown, G. Strait (MCA Nashville)	HERO Chad Kroeger Featuring Josey Scott/ C. Kroeger (Columbia/Roadrunner/IDJMG)	HERO Chad Kroeger Featuring Josey Scott/ C. Kroeger (Columbia/Roadrunner/IDJMG)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Buck	BASELINE (New York) Gimel "Young Guru" Keaton	OCEAN WAY (Nashville, TN) Chuck Ainlay	GREENHOUSE (Burnaby, British Columbia, Canada) Joey Moi	GREENHOUSE (Burnaby, British Columbia, Canada) Joey Moi
CONSOLE(S)/DAW(S)	Roland 770	SSL 4000 G+	Custom Ocean Way Neve 8078	SSL 4000 E	SSL 4000 E
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Quantegy 456	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Supa Engineer DURO	BASELINE (New York) Gimel "Young Guru" Keaton	EMERALD STUDIO A (Nashville) Chuck Ainlay	WAREHOUSE (Vancouver, British Columbia, Canada) Randy Staub	WAREHOUSE (Vancouver, British Columbia, Canada) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4000 G+	SSL 4064 E/G w/Ultimation	SSL 4000 G	SSL 4000 G
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Sony 3348	Studer A820	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	BASF 931	BASF 900	BASF 900
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	MASTERDISC (New York) Tony Dawsey	GEORGETOWN (Nashville, TN) Denny Purcell	OASIS (Studio City, CA) Eddy Schreyer	OASIS (Studio City, CA) Eddy Schreyer
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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World Radio History

Events Calendar

JUNE

June 24, **BMI Christian Music Awards**, BMI Nashville office (by invitation only). 615-401-2728.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

June 27, **Fifth Annual Country Music DJ Hall of Fame Awards**, presented by the Country Radio Broadcasters, Renaissance Hotel, Nashville. 615-269-7071.

June 27-28, **DVD at 5: A Conference Commemorating DVD's Fifth Anniversary**, sponsored by the DVD Forum, Marina Beach Marriott, Los Angeles. 310-967-2980.

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 Café, 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**, sponsored 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. 770-499-8600.

AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

Aug. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

Aug. 21-22, **DVD Entertainment Conference and Showcase**, Hilton Universal City & Towers, Universal City, Calif. 609-279-1700.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

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. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 30-Oct. 2. **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

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. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

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.

NOVEMBER

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

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.*

Turkey and Dressing. Among Ricky Martin's hitmaking duet partners is Turkish pop star and Sony International recording artist Sertab Erener, who sang on "Private Emotion" for the Latin heartthrob's career-defining 1999 eponymous album. Their version of the song was included on the Asian/Middle East regional release of the set and became a hit single there. Sertab, who is a superstar in her own right in Turkey, performed in mid-June before an enthusiastic, all-ages crowd of 4,000 at the annual alumni reunion of TED Ankara College in Ankara, the nation's capital city.

Good Works

HARLEM NIGHTS: Cassandra Wilson, Nnenna Freelon, Jimmy Owens, Regina Carter, and **Paquito D'Rivera** are among the jazz artists featured on *A Great Night in Harlem*, a benefit CD released June 11 by Playboy Jazz and Concord Records. The two-disc set, recorded live at the Apollo Theatre, will benefit the Jazz Foundation of America's Jazz Musicians' Emergency Fund. Through donations and a partnership with New Jersey's Englewood Hospital & Medical Center's "Dizzy Gillespie Memorial Fund," the foundation provides employment opportunities, medical insurance, and unemployment and disability compensation to elderly jazz musicians or those in poor health. Contact: **Jo Foster** at 310-385-4218.

PLUG IN FOR A CURE: Jupiter Media Metrix and the T.J. Martell Foundation will present the Plug.In to a Cure dinner, to be held July 7 at the Knitting Factory in New York. The evening, which kicks off the seventh annual Plug.In Conference, will raise money for the T.J. Martell Foundation, to be used toward leukemia, cancer, and AIDS research. During the event, the first T.J. Martell Foundation New Media Vision Award will be presented to **Rob Glaser**, founder and CEO of RealNetworks, for his role in creating a market for streaming and downloadable entertainment. Contact: **Laurie Jakobsen** at 212-833-5056.

MUSICALLY 'N SYNC: Justin Timberlake has partnered with the American Music Conference (AMC) to create the Justin Timberlake Foundation to promote the importance of music as part of a child's education. The foundation encourages young people to become music-education advocates by writing their congressional representatives and logging on to AMC's Web site, amc-music.org, to sign an online teen petition for the cause by June 30. Contact: **Nina Biggar** at 646-437-3632.

Solution to this issue's puzzle (page 82)

C	A	R	O	L		S	H	A	R	I		M	A	N
I	G	A	V	E		A	I	D	A	N		I	D	O
G	E	N	E	S	I	M	M	O	N	S		L	E	O
S	E	A	R		T	O	O			A	R	L	E	N
			R	E	B	A	M	C	E	N	T	I	R	E
G	A	L	A	X	Y			I	C	E	S			
I	G	O	T	A		I	S	N	O			D	H	L
R	O	S	E	M	A	R	Y	C	L	O	O	N	E	Y
L	D	S			R	A	S	H		B	B	A	L	L
			A	H	A	B			M	I	S	S	M	E
J	I	M	M	Y	B	U	F	F	E	T	T			
C	L	A	I	M			R	I	D		A	S	I	N
R	O	M		N	A	T	A	L	I	E	C	O	L	E
E	V	A		A	L	O	N	E		O	L	D	E	R
W	E	S		L	I	S	Z	T		N	E	A	T	O

Life Lines

BIRTHS

Girl, Paris Olivia, to **Jo Ann** and **Eddie Gomez**, June 6 in Los Angeles. Father is VP of creative services for Bug Music Publishing.

MARRIAGES

Heather Mills to **Paul McCartney**, June 11 in Glaslough, Ireland. Groom is a solo recording artist and former member of the Beatles.

Natalie Anne Bryant to **Taylor Hanson**, June 8 in Pine Mountain, Ga. Groom is member of pop recording act Hanson.

DEATHS

Cesar Diaz, 50, of complications from a liver disease, April 26 in East Stroudsburg, Pa. Known as the "Amp Doctor," Diaz first made a name for himself by restoring tube-powered vintage guitar amplifiers. Diaz began designing and handmaking prototype amplifiers that eventually evolved into his own line of specialty guitar equipment. A version of Fender Musical Instruments' Vivroverb amplifier based on a design previously done for Stevie Ray Vaughn will be released early next year. Throughout his career, Diaz created or fixed guitar devices for such artists as Eric Clapton, Keith Richards, Richie Sambora, and Bob Dylan, with whom he also played guitar on tour. He is survived by his wife, son, and three siblings.

Randy Ray Hardison, 41, of head injuries sustained in an assault, June 4 in Madison, Tenn. Hardison was a successful songwriter, with tunes that had been recorded by Garth Brooks, Tracy Byrd, Kenny Rogers, and Mark Chesnutt. Most recently, he co-wrote two songs with Darryl Worley for Worley's upcoming CD. Hardison also played drums and performed backing vocals for recordings by such artists as Brooks, Worley, Jim Lauderdale, Deryl Dodd, and Bobby Osborne.

World Radio History

INTERNATIONAL

Labels Take Stock As Canadian Inventory Approach Changes

BY LARRY LeBLANC

TORONTO—The need to control inventory ever more tightly in a shrinking music market beset by high distribution costs and facing serious competition from the buoyant DVD sector is changing Canadian retailers' buying patterns—and affecting relationships with their suppliers.

CAMERON

HMV Canada VP of product Jonathan Rees explains the tightrope balancing act currently being performed by major Canadian retailers. "We're managing a CD market that is not buoyant, a DVD market that is going through the roof, and a VHS market holding its own. We're trying to juggle product lines. We try to manage our A-Z music offering while retaining the specialist music customer. We're also trying to manage DVD—which has become 25%-30% of our sales—and to keep VHS going."

The combination of spiraling distribution costs and diminished sales has led to major music-retail chains in Canada exercising extreme caution with their initial and follow-up buys. Returns, according to label sources, are running at an average of 9%-12% of purchases today. In contrast, returns ran at a hefty 25% only a few years ago.

"I'm more concerned today with returns than I ever have been," admits Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario. "I'm thinking more about our returns than our sales. Why? The cost of returning product [to suppliers] is now unbelievable. The freight companies are the only people getting rich in this business."

Rees jokes, "It's not cheap to get around Canada, unless you are on a bus . . . Especially when returning product from stores in, say, British Columbia to Ontario, costs are high."

The need to more tightly control inventory has meant that retailers have significantly upgraded their automated in-house systems in recent years and brought in trained systems personnel. And now, significantly, where they once bought 30-60 days' supply of goods, they are now limiting buys to between three and five days' supply.

Universal Music Canada president/CEO Randy Lennox confirms: "We likely ship out 30% less of a major superstar [title] than we did two years ago because of the way retailers are now buying."

Several label executives argue that more frequent ordering, resulting in more frequent deliveries from labels to retailers, is negatively affecting their costs and is likely to result in missed sales at stores. "If our orders to create inventory get smaller and our deliveries more frequent, our costs will go through the roof," EMI Canada president Deane Cameron warns. "Our concern, of course, is that retailers do not get caught with stock outages, particularly with new artists in whom we have a lot of marketing money invested or with superstar artists that drive store traffic."

According to Sony Music Canada senior VP of sales Don Oates, current technology enables both label sales reps and retailers to be more accurately informed about buys. "When our sales people turn on their laptops in the morning, they are linked straight into [Nielsen] SoundScan sales analysis and [Nielsen Broadcast Data Systems] radio play data," he notes. "They know exactly what happened as of the previous night. So do retailers." But despite access to such data, plus information from automated in-house inventory and point-of-sale systems, label executives gripe that retailers still often underestimate demand, resulting in out-of-stock situations.

Handleman Co. of Canada purchasing manager Ken Kozey counters that "the way you make sure you don't lose sales is by making sure you have the people and systems in place to turn goods around. Just ship product tighter and react quicker."

Labels and retail executives acknowledge, though, that with more conservative buying patterns, few mainstream retailers are genuinely interested in breaking new acts today. "We shouldn't be proud of 9%-12% returns," Lennox says. "We are in a risk business, and the reason labels allow for a 17% return privilege is that we want to be entrepreneurial. With these modest return figures, it's very clear there are few risk-takers in the community."

Kozey agrees. "Conservative buying has taken away market aggressiveness. However, retailers just can't afford to run with 20%-25% returns today."

LENNOX

Retailers now have to be convinced by labels of a recording's viability through a generous rebate program or label spending on a retail campaign, particularly when a new act is involved. But even then, the tactics don't always work. "When a company pushes me on a title, I don't listen," confesses Bruce Mackenzie, senior buyer of Pindoff Record Sales, which operates the 102-store Music World chain nationwide. "My information comes from my retailers. They are on the front line."

At the same time, other forms of entertainment are increasingly competing for consumer dollars at music retail. Major music retail chains in Canada today carry a different product mix than they did two years ago: fewer music CDs, almost no music cassettes, and a greater abundance of film-related DVD product.

"The music in our stores is getting hurt badly, but DVD is doing great," ROW Entertainment president Vito Ierullo confirms. ROW operates 95 stores nationally under the CD Plus banner. "Some of our stores are doing 20%-30% of their sales with DVD."

But Rees predicts that the current DVD-sales bonanza will be short-lived. "DVD is only entering its third year as a mass-market product, and some titles are already into their third version," he notes. "What happens in five years? With CDs, it was five years before labels began remastering and putting different tracks on. That's already been done with many DVDs."

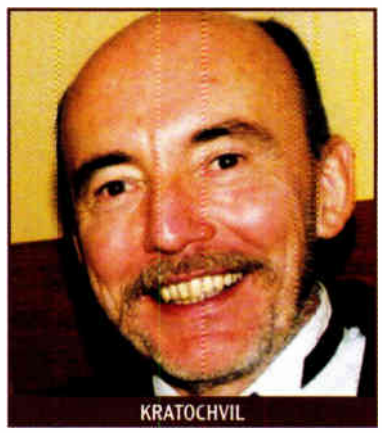
Oates argues that label executives should not be overwrought at losing music racking space to DVD. "If a DVD can bring a movie consumer into a store that person has not visited for a long time, he might come back for a CD. Also, with CDs racked alongside DVDs, people will recognize the value of the CD. It's less than $20 Canadian [$12.90]. DVDs are $30 Canadian [$19.40]."

Czech Giant Bonton To Break Up Empire?

BY MARK ANDRESS

PRAGUE—In the course of its 12-year existence, the Czech Republic's Bonton group has established itself as the country's premier multimedia player. But now the company is looking to split up its empire and invite strategic partners into its various divisions.

Bonton's success is firmly rooted in its rich repertoire of Czech music and films. But a statement issued May 30 said that breaking up the company was seen as "the best way to maximize shareholders' value and garner more interest." Bonton management expects to launch negotiations with various potential purchasers during the second half of this year.


KRATOCHVIL

As a music company, Bonton's strength lies in domestic repertoire and in particular its huge catalog of Czech and Slovak music. Its two record labels are Supraphon and its joint venture with Sony Music Bonton; it also owns audio/video distributor Panther. The rest of the group's interests include movie distributor BontonFilm, film studios Ateliery Bonton Zlin, home-video arm Bonton Home Entertainment, top 40 station Radio Bonton, children's book publisher Albatross, and retail chain Bontonland.

Bonton's major shareholder, with a 36.37% share, is U.S.-based private equity fund Bancroft Eastern Europe Fund. It bought into the company in 1997 but always intended to cash its chips in, according to Bonton chairman Martin Kratochvil. The other sizable shareholders are Kratochvil himself (10.13%), his co-founder Michael Kocab (6.72%), UBS Maverick (7.74%), and Vontobel Bank Austria (5.42%).

Bonton began to sound out the market for a strategic partner last summer, when it launched talks with various investment banks in search of an adviser. It finally decided on London-based LongAcre Partners, an independent corporate finance house focusing on the media and communications sectors.

Kratochvil tells *Billboard* that Bonton's shareholders are looking to exit the group completely. "My personal feeling is that it's better to sell Bonton as a whole because of the synergies—the contracts between the divisions," he says. "I'm still pushing in this direction. But you listen to the guy who crunches the numbers. The market at the moment for buying is not so good. There's a depression, and multimedia companies will not buy. We're told it may be better to sell part by part. The price will decide."

Bonton's 49% share in its joint venture with Sony Music, which owns the other 51%, is also up for grabs. "We'll either sell it to Sony or to a third party," Kratochvil says. "Sony would be first-place bidder. They know the company. They know what they have." The Sony deal in 1998 (*Billboard*, March 7, 1998) melded Bonton's unrivaled local-music repertoire with a multinational corporation. Despite its international muscle, Sony had until then suffered from its inability to market local artists, which account for 43% of total domestic music sales here, according to the International Federation of the Phonographic Industry. Sony declined to comment.

Also up for sale is the group's 50% stake in Prague-based pop station Radio Bonton; U.S. broadcasting company Clear Channel Communications has held the other 50% stake since 1997.

Bonton believes the group's financial showing will be a substantial draw for any new owners. In 2001, Bonton posted $43 million in revenue—marking a 19% increase on 2000—and further growth is predicted for this year. The group recorded a $2 million profit in 2000, with $2.4 million expected for 2001, although audited results were not available.

The greatest interest so far has been shown in Albatross and Bonton's film and video divisions. Kratochvil says, "For each of them, we have bidders that look very interesting and are very serious.

"I would be lying if I said there was no emotion in selling up," he adds. "There are emotions. But the major owners [Bancroft] decided to sell. It's not a spur-of-the-moment decision but rather part of a long-lasting strategy with which they entered the company four or five years ago. They always claimed they would eventually sell."

Kratochvil says Bonton will launch an investment "road show" in late August or early September to lure U.S. and European companies. "Bertelsmann might be interested in certain parts," he says. "Almost everyone from the major [entertainment companies] has some stake or interest in the companies."

World Radio History

HITS OF THE WORLD

JAPAN

(DEMPA PUBLICATIONS INC.) 06/19/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	FEEL YOUR BREEZE/ONE V6 FEATURING SHOO (S.E.S.) AVEX TRAX
2	1	ATSUKIKODO NO HATE B'Z VERMILLION RECORDS
3	2	MACHI/DEKIAI LOGIC TSUYOSHI DOMOTO JOHNNY'S ENTERTAINMENT
4	4	AMAIRO NO KAMI NO OTOME HITOMI SHIMATANI AVEX TRAX
5	3	WADATSUMI NO KI CHITOSE HAJIME EPIC
6	8	MUGEN PORNO GRAFFITTI SONY
7	NEW	I'M IN LOVE YOU/GOOD DAY SUNSHINE TUBE SMEJ ASSOCIATED RECORDS
8	NEW	SOTTO KUCHIDUKETE GYUTO DAKISHIMETE MIKI FUJIMOTO HACHAMA
9	16	ANTHEM 2002 FIFA WORLD CUP OFFICIAL VANGELIS SONY
10	5	ETERNAL PLACE HIRO AVEX TRAX

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
17	NEW	DOUTEI SO-YOUNG GOING STEADY UK PROJECT
18	NEW	DORAKILA FANATIC CRISIS SOL BLADE
21	NEW	SINCERELY—EVER DREAM DREAM AVEX TRAX
22	NEW	MYSELF CHANGIN' MY LIFE TOSHIBA/EMI
26	30	LET'S GET TOGETHER NOW VARIOUS ARTISTS DEFSTAR

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	HITOMI SHIMATANI SHAMTI AVEX TRAX
2	1	VARIOUS ARTISTS 2002 FIFA WORLD CUP SONY
3	4	KAZUMASA ODA JIKO BEST FUN HOUSE/BMG
4	5	MONGOL800 MESSAGE HIGH WAVE
5	2	TOKYO SKA PARADISE ORCHESTRA STOMPIN' ON DOWN BEAT ALLEY CUTTING EDGE
6	6	VARIOUS ARTISTS FINE—A DATE WITH HAPPY NICE MUSIC FUN HOUSE/BMG
7	13	VARIOUS ARTISTS DISCO NIGHTS SONY
8	3	RINGO SHENA UTAITE MYOURI—SONOICHI TOSHIBA/EMI
9	8	ORANGE PEKOE ORGANIC PLASTIC MUSIC FUN HOUSE/BMG
10	7	MR. CHILDREN IT'S A WONDERFUL WORLD TOY'S FACTORY

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 06/17/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
2	NEW	LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE
3	NEW	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR POLYDOR
4	NEW	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
5	2	WITHOUT ME EMINEM INTERSCOPE
6	1	LIGHT MY FIRE WILL YOUNG RCA
7	NEW	RAMP! THE LOGICAL SONG SCOOTER EDEL
8	3	JUST A LITTLE LIBERTY X V2
9	4	WE'RE ON THE BALL ANT & DEC COLUMBIA
10	5	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
14	NEW	SHE LOVES ME NOT PAPA ROACH DREAMWORKS
16	NEW	SOUTHERN SUN/READY STEADY GO PAUL OAKENFOLD PERFECTO
20	NEW	ROLL OUT (MY BUSINESS) LUDACRIS DEF JAM
24	NEW	LOVE WILL SET YOU FREE (JAMBE MYTH) STARCHASER RULIN
28	NEW	SOMETHING TO TALK ABOUT BADLY DRAWN BOY XL RECORDINGS

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	EMINEM THE EMINEM SHOW INTERSCOPE
2	2	QUEEN GREATEST HITS I, II & III PARLOPHONE
3	3	RONAN KEATING DESTINATION POLYDOR
4	NEW	KORN UNTOUCHABLES EPIC
5	NEW	DAVID BOWIE HEATHEN COLUMBIA
6	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	4	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
8	NEW	SQUEEZE THE BIG SQUEEZE—THE VERY BEST OF UNIVERSAL TV
9	11	KYLIE MINOGUE FEVER PARLOPHONE
10	19	THE EVERLY BROTHERS THE DEFINITIVE WARNER STRATEGIC MARKETING

GERMANY

(MEDIA CONTROL) 06/19/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	WITHOUT ME EMINEM INTERSCOPE
2	NEW	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	2	PERDONO TIZIANO FERRO EMI
4	6	I.O.I.O. B3 HANSA
5	4	JUST MORE WONDERWALL WEA
6	3	SOMETHING ABOUT US NO ANGELS POLYDOR
7	5	BECAUSE THE NIGHT JAN WAYNE EDEL
8	7	BEVOR DU GEHST XAVIER NAIDOO SPV
9	20	HERO CHAD KROEGER FEATURING JOSEY SCOTT MERCURY
10	11	I LOVE ROCK'N'ROLL BRITNEY SPEARS JIVE/ZOMBA

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
15	26	A THOUSAND MILES VANESSA CARLTON A&M
16	NEW	LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE
25	NEW	IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN
27	41	INDIGO GIRL WATERSHED CAPITOL
31	NEW	THE TRUTH COSMIC GATE EMI

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	KORN UNTOUCHABLES EPIC
2	1	EMINEM THE EMINEM SHOW INTERSCOPE
3	3	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FUR DEN HERRN SPV
4	NEW	DAVID BOWIE HEATHEN COLUMBIA
5	NEW	TOCOTRONIC TOCOTRONIC DOS OR DIE/ZOMBA
6	5	SHAKIRA LAUNDRY SERVICE EPIC
7	2	RONAN KEATING DESTINATION POLYDOR
8	4	MANOWAR WARRIORS OF THE WORLD NUCLEAR BLAST/EAST WEST
9	6	WONDERWALL WITCHCRAFT WEA
10	NEW	ASHANTI ASHANTI DEF JAM

FRANCE

(SNEP/IFOP/TITE-LIVE) 06/18/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	UN ENFANT DE TOI MARLENE & PHIL BARNEY AVREP/EMI
2	1	STACH STACH BRATISLA BOYS M6 INT./SONY
3	3	J'AI DEMANDÉ LA LUNE INDOCHINEW COLUMBIA
4	4	WHENEVER, WHEREVER SHAKIRA EPIC
5	5	LIKE A PRAYER MAD'HOUSE ULM
6	7	TU TROUVERAS NATACHA ST PIER COLUMBIA
7	9	LOVE DON'T LET ME GO DAVID GUETTA VIRGIN
8	8	LIVE FOR LOVE UNITED LOVE UNITED EPIC
9	10	PERDONO TIZIANO FERRO EMI
10	6	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
11	NEW	FAUT PASSER TON BAC LE 6-9 ULM
13	48	I AM WHAT I AM KAREN MULDER EGP
14	NEW	HOLIDAY MAD'HOUSE BIO/ULM
16	19	TOURNÉ TOI BENOIT BENOIT MASCOTTE
22	35	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	RENAUD BOUCAN D'ENFER VIRGIN
2	2	PATRICK BRUEL ENTRE-DEUX RCA
3	NEW	DAVID BOWIE HEATHEN COLUMBIA
4	3	EMINEM THE EMINEM SHOW INTERSCOPE
5	4	INDOCHINE PARADIZE COLUMBIA
6	NEW	KORN UNTOUCHABLES EPIC
7	7	LYNDA LEMAY LES LETTRES ROUGES WEA
8	5	MOBY 18 MUTE LABELS
9	12	YANNICK NOAH YANNICK NOAH SAINT GEORGE/COLUMBIA
10	8	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA

CANADA

(SOUNDSCAN) 06/29/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	HOT IN HERRE NELLY FO' REEL/UNIVERSAL
2	2	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL
3	3	THE HINDU TIMES OASIS EPIC/SONY
4	4	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
5	NEW	LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE/EMI
6	5	THE GREATEST VIEW SILVERCHAIR ATLANTIC/WARNER
7	RE	HEAVEN DJ SAMMY & YANOU FEATURING DO ISBA/DEP INTERNATIONAL
8	7	CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG
9	9	RAPTURE (TASTES SO SWEET) IIO MINISTRY OF SOUND/SPG
10	RE	GOTTA GET THRU THIS DANIEL BEDINGFIELD JIVE/BMG

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
11	14	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER
12	NEW	MOVE IT LIKE THIS BAHA MEN S-CURVE/CAPITOL/EMI
16	19	MY IRON LUNG RADIOHEAD CAPITOL/EMI
19	27	SUPERSEXWORLD ONE TON WARNER
20	NEW	ETERNAL FLAME ATOMIC KITTEN VIRGIN/EMI

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
2	NEW	THE TRAGICALLY HIP IN VIOLET LIGHT MCA/UNIVERSAL
3	NEW	KORN UNTOUCHABLES IMMORTAL/EPIC/SONY
4	2	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG
5	3	SHAKIRA LAUNDRY SERVICE EPIC/SONY
6	7	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL
7	5	CELINE DION A NEW DAY HAS COME EPIC/SONY
8	4	SOUNDTRACK SPIDER-MAN ROADRUNNER/COLUMBIA/IDJMG/CRG
9	NEW	DAVID BOWIE HEATHEN ISO/COLUMBIA/SONY
10	RE	PINK M!SSUNDAZTOOD ARISTA/BMG

SPAIN

(AFYVE) 06/29/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	DON'T SAY GOODBYE PAULINA RUBIO MUXXIC/UNIVERSAL
2	1	ASEREJE LAS KETCHUP COLUMBIA/SONY
3	NEW	A LITTLE LESS CONVERSATION ELVIS PRESLEY RCA/BMG
4	2	CHAYANNE TORERO COLUMBIA/SONY
5	3	WITHOUT ME EMINEM POLYDOR/UNIVERSAL
6	NEW	BRISA DE ESPERANZA NURIA FERGO UNIVERSAL/VALE
7	NEW	LOVE AT FIRST SIGHT KYLIE MINOGUE EMI-ODEON
8	4	YOU'RE NO LADY GITTA V RUPAUL BLANCO Y NEGRO
9	6	A DIOS LE PIDO JUANES POLYDOR/UNIVERSAL
10	5	TO BE FREE (THE REMIXES) MIKE OLDFIELD WARNER MUSIC

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
12	NEW	BOOM ANASTACIA EPIC

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	DAVID BISBAL CORAZON LATINO VALE MUSIC
2	2	BUSTAMANTE BUSTAMANTE VALE MUSIC
3	NEW	FORMULA ABIERTA AUN HAY MAS VALE MUSIC
4	3	MANU TENORIO MANU TENORIO PEP'S RECORDS / VALE
5	NEW	MANOLO GARCIA SINGLES DE NUNCA EL TIEMPO ES PERDIDO ARIOLA/BMG
6	6	CHENOA CHENOA ZOMBA / VALE
7	7	ALEX UBAGO QUE PIDES TU? DRO/WARNER
8	4	ROSA ROSA RCA/BMG/VALE MUSIC
9	5	MIKE OLDFIELD TRES LUNAS WARNER
10	8	GISELA PARTE DE MI VALE/UNIVERSAL

AUSTRALIA

(ARIA) 06/17/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	WITHOUT ME EMINEM INTERSCOPE
2	1	KISS KISS HOLLY VALANCE LONDON
3	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	5	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
5	3	LOVE AT FIRST SIGHT KYLIE MINOGUE FESTIVAL
6	NEW	HOT IN HERRE NELLY UNIVERSAL
7	8	WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC
8	NEW	CREEPIN' UP SLOWLY TAXIRIDE WEA
9	16	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL
10	9	FOOLISH ASHANTI DEF JAM

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
15	21	A THOUSAND MILES VANESSA CARLTON A&M
19	22	SUBLIME SHAKAYA COLUMBIA
23	NEW	BOOM ANASTACIA EPIC
25	36	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
26	NEW	FLY BY II BLUE VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	EMINEM THE EMINEM SHOW INTERSCOPE
2	NEW	KORN UNTOUCHABLES EPIC
3	4	SHAKIRA LAUNDRY SERVICE EPIC
4	3	RONAN KEATING DESTINATION POLYDOR
5	2	GRINSPOON NEW DETENTION GRUD/UNIVERSAL
6	5	MOBY 18 MUTE
7	8	KYLIE MINOGUE FEVER FESTIVAL
8	7	GEORGE POLYSERENA FESTIVAL
9	6	KASEY CHAMBERS BARRICADES & BRICKWALLS EMI
10	9	CELINE DION A NEW DAY HAS COME EPIC

ITALY

(FIMI) 06/17/02

SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	10	WHEREVER YOU WILL GO THE CALLING RCA
2	1	MOI . . . LOLITA ALIZEE POLYDOR
3	2	WITHOUT ME EMINEM INTERSCOPE
4	3	WHENEVER, WHEREVER SHAKIRA EPIC
5	4	SEI SOLO TU NEK WEA
6	20	DON'T LET ME GET ME PINK ARISTA
7	11	LE VENT NOUS PORTERA NOIR DESIR BARCLAY
8	NEW	LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE
9	8	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
10	NEW	BOOM ANASTACIA EPIC

HOT MOVER SINGLES

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
13	42	MORIRO D'AMORE JOVANOTTI SOLELUNA/MERCURY
14	NEW	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
17	31	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
20	30	I LOVE ROCK'N'ROLL BRITNEY SPEARS JIVE
21	43	MON PETIT GARÇON YUYU LUP

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	EMINEM THE EMINEM SHOW INTERSCOPE
2	1	LIGABUE FUORI COME VA? WEA
3	NEW	KORN UNTOUCHABLES EPIC
4	3	MANGO DISINCANTO WEA
5	4	NEK LE COSE DA DIFENDERE WEA
6	NEW	DAVID BOWIE HEATHEN COLUMBIA
7	9	NORAH JONES COME AWAY WITH ME BLUE NOTE
8	8	SHAKIRA LAUNDRY SERVICE EPIC
9	5	MOBY 18 MUTE/VIRGIN
10	6	UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

World Radio History

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 06/19/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	WITHOUT ME — EMINEM INTERSCOPE
2	NEW	A LITTLE LESS CONVERSATION — ELVIS VS. JXL RCA
3	3	PERDONO — TIZIANO FERRO EMI
4	95	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
5	2	WHENEVER, WHEREVER — SHAKIRA EPIC
6	NEW	LOVE AT FIRST SIGHT — KYLIE MINOGUE PARLOPHONE
7	7	UN ENFANT DE TOI — MARLENE & PHIL BARNEY AVREP/BMG
8	52	HERO — CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
9	5	STACH STACH — BRATISLA BOYS M6 INT.
10	4	IF TOMORROW NEVER COMES — RONAN KEATING POLYDOR
		HOT MOVER SINGLES
15	NEW	GET OVER YOU/MOVE THIS MOUNTAIN — SOPHIE ELLIS-BEXTOR POLYDOR
16	26	I.O.I.O. — B3 HANSA
20	54	HOLIDAY — MAD'HOUSE BIO/VARIOUS
21	38	MURDER ON THE DANCEFLOOR — SOPHIE ELLIS-BEXTOR POLYDOR
25	32	LOVE DON'T LET ME GO — DAVID GUETTA VIRGIN
		ALBUMS
1	1	EMINEM — THE EMINEM SHOW INTERSCOPE
2	NEW	KORN — UNTOUCHABLES EPIC
3	NEW	DAVID BOWIE — HEATHEN COLUMBIA
4	4	SHAKIRA — LAUNDRY SERVICE EPIC/COLUMBIA
5	2	RONAN KEATING — DESTINATION POLYDOR
6	3	MOBY — 18 MUTE
7	5	CELINE DION — A NEW DAY HAS COME COLUMBIA/EPIC
8	8	NORAH JONES — COME AWAY WITH ME BLUE NOTE
9	10	QUEEN — GREATEST HITS I, II & III PARLOPHONE
10	11	RENAUD — BOUCAN D'ENFER VIRGIN

THE NETHERLANDS

(STICHTING MEGA TOP 100) 06/17/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	WITHOUT ME — EMINEM INTERSCOPE
2	2	DANSPLAAT — BRAINPOWER PIAS
3	3	IF TOMORROW NEVER COMES — RONAN KEATING POLYDOR
4	4	DESENCHANTÉE — KATE RYAN ANTLER-SUBWAY
5	NEW	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
		ALBUMS
1	1	EMINEM — THE EMINEM SHOW INTERSCOPE
2	2	SHAKIRA — LAUNDRY SERVICE EPIC
3	3	MARCO BORSATO — ONDERWEG POLYDOR
4	4	RONAN KEATING — DESTINATION POLYDOR
5	9	KANE — SO GLAD YOU MADE IT RCA

SWEDEN

(GLF) 06/18/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	VI SKA TILL VM! — MAGNUS UGGLA COLUMBIA
2	2	WITHOUT ME — EMINEM INTERSCOPE
3	3	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
4	6	IF TOMORROW NEVER COMES — RONAN KEATING POLYDOR
5	5	JAG ORKNAR INTE MER! — MARKOOLIO BONNIER
		ALBUMS
1	2	MAGNUS UGGLA — KLASSISKA MASTERVERK COLUMBIA
2	NEW	TOMAS LEDIN — HELA VAGEN ANDERSON
3	NEW	THE REAL GROUP & ERIC ERICSON — STAMMING VIRGIN
4	1	EMINEM — THE EMINEM SHOW INTERSCOPE
5	3	KENT — VAPEN & AMMUNITION RCA

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/17/02

THIS WEEK	LAST WEEK	
		SINGLES
1	14	A LITTLE LESS CONVERSATION — ELVIS VS. JXL RCA
2	1	WITHOUT ME — EMINEM INTERSCOPE
3	NEW	GARDEN PARTY (2002 REMIX) — MEZZOFORTE WHOEVER
4	2	DANMARK'S DRENGE — VM HOLDET 2002 MEGA/EDEL
5	NEW	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
		ALBUMS
1	NEW	DAVID BOWIE — HEATHEN COLUMBIA
2	3	VARIOUS ARTISTS — FODBOLDFEST 2002 CMC
3	1	RAZZ — KICKFLIPPER UNIVERSAL
4	2	EMINEM — THE EMINEM SHOW INTERSCOPE
5	5	DJ ALIGATOR PROJECT — THE SOUND OF SCANDINAVIA CAPITOL

NORWAY

(VERDENS GANG NORWAY) 06/18/02

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	A LITTLE LESS CONVERSATION — ELVIS VS. JXL RCA
2	1	WITHOUT ME — EMINEM INTERSCOPE
3	NEW	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
4	3	IF TOMORROW NEVER COMES — RONAN KEATING POLYDOR
5	2	NESSAJA — SCOOTER EDEL
		ALBUMS
1	1	EMINEM — THE EMINEM SHOW INTERSCOPE
2	NEW	DAVID BOWIE — HEATHEN COLUMBIA
3	3	A-HA — LIFELINES WEA
4	5	KENT — VAPEN & AMMUNITION RCA
5	4	D.D.E. — HER BLI DET LIV—DE BESTE 199 EMI

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 06/19/02

THIS WEEK	LAST WEEK	
		SINGLES
1	1	WITHOUT ME — EMINEM INTERSCOPE
2	3	UNDERNEATH YOUR CLOTHES — SHAKIRA EPIC
3	2	IT'S ON — NESIAN MYSTIK ZOMBA
4	5	ESCAPE — ENRIQUE IGLESIAS INTERSCOPE
5	17	A THOUSAND MILES — VANESSA CARLTON A&M
		ALBUMS
1	1	EMINEM — THE EMINEM SHOW INTERSCOPE
2	2	PRINCE TUI TEKA — THE GREATEST RCA
3	NEW	RONAN KEATING — DESTINATION POLYDOR
4	NEW	KORN — UNTOUCHABLES EPIC
5	10	NORAH JONES — COME AWAY WITH ME BLUE NOTE

PORTUGAL

(PORTUGAL/AFP) 06/19/02

THIS WEEK	LAST WEEK	
		SINGLES
1	3	MUNDIAL — PAULO GONZO COLUMBIA
2	7	ESCAPE — ENRIQUE IGLESIAS INTERSCOPE
3	8	GABRIEL — LAMB MERCURY
4	5	PAID MY DUES — ANASTACIA EPIC
5	NEW	A LITTLE LESS CONVERSATION — ELVIS VS. JXL RCA
		ALBUMS
1	1	SHAKIRA — LAUNDRY SERVICE COLUMBIA
2	2	NORAH JONES — COME AWAY WITH ME EMI
3	3	XUTOS & PONTAPS — SEI ONDE TU ESTASI AO VIVO 2001 EMI
4	5	EMINEM — THE EMINEM SHOW INTERSCOPE
5	10	LENNY KRAVITZ — LENNY VIRGIN

ARGENTINA

(CAPIF) 06/05/02

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	DIEGO TORRES — UN MUNDO DIFFERENTE RCA
2	2	CHAYANNE — GRANDES EXITOS COLUMBIA
3	3	CHARLY GARCÍA — INFLUENCIA EMI
4	4	RICARDO MONTANER — SUMA WEA
5	5	AEROSMITH — YOUNG LUST—THE ANTHOLOGY GEFFEN
6	6	LA LEY — MTV UNPLUGGED WEA LATINA
7	7	SOUNDTRACK — I AM SAM V2
8	18	BANDANA — BANDANA BMG
9	9	LEO MATTIOLI — AY, AMOR LEADER
10	10	ALEJANDRO SANZ — MTV UNPLUGGED WEA

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

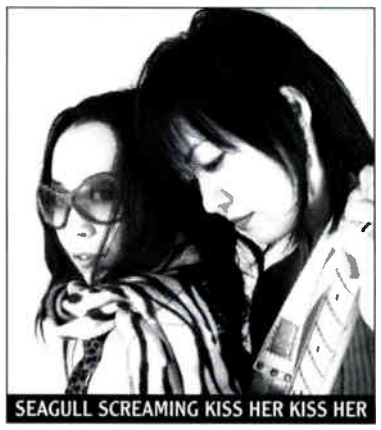
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
DAVID BOWIE Heathen			5	4		9			6	
CELINE DION A New Day Has Come (S)						7		10		8
EMINEM The Eminem Show (U)	1		1	2		1		1	1	1
RONAN KEATING Destination (U)			3	7				4		4
KORN Untouchables (S)	2		4	1		3		2	3	
SHAKIRA Laundry Service (S)				6		5		3	8	2

Global Music Pulse™

Edited by Nigel Williamson

BIRD SONG: Japan's **Seagull Screaming Kiss Her Kiss Her** (SSKHKH) has long been regarded as one of the country's foremost all-girl alternative-pop acts. Consisting of songwriter/guitarist/vocalist **Aiha Higurashi** and bassist **Nao Koyama**,



SEAGULL SCREAMING KISS HER KISS HER

SSKHKH was discovered by Japan's experimental electro-pop maverick **Cornelius** and signed to his Trattoria label six years ago. After four albums, various international tours, and growing interest—including **Courtney Love** listing them among her top five artists of 2001—its blend of feisty post-punk will finally be released outside the duo's homeland. Signed to U.K. independent Arrivederci Baby!, the pair will release the 18-track retrospective *Red Talk* July 8. Label managing director **Gina Harp** is now looking to license the release to other territories. "Their collective attitude is a microcosm of everything that the modern young woman might aspire to," she says. "They've got intelligence, strength, sensuality, incredible energy, and poetry."

CHRISTOPHER BARRETT

THE BEST IS YET TO COME: New Zealand singer/songwriter **Greg Johnson** has returned from Los Angeles to announce a deal with U.S. label Immergent Records. The signing is the culmination of three self-funded tours to the U.S. during the past year, which saw Johnson playing numerous club dates in the L.A. region. The New Zealand consulate office in L.A. helped promote Johnson's shows with mailouts to media and music-industry staffers. Johnson says the Immergent deal begins with recording a five-song EP in August: "If we get any kind of response from that, we'll carry on and make an album next year." With five albums on EMI and several top 20 singles, Johnson is already a musical icon in New Zealand. His greatest-hits album *The Best Yet* was released last November. He credits the recent **David Gray**-led folk/pop revival as helping to open previously closed radio doors. "What is so exciting," he says, "is that we're able to go squarely for the pop market now."

DAVID McNICKEL

TOP PRIX: Dublin-born **Nina Hynes** has just released her new album, *Staros*, on Irish independent label Reverb Records. Standing apart from the current trend for folk-based singer/songwriters, Hynes prefers a quirkier approach. Her kooky lyrics are delivered in a sensual, breathy voice underpinned by a sophisticated pop sensibility reminiscent of **Björk**, and she mixes samples and beats with a more orthodox guitar sound. Lead single "Mono Prix" was remixed by **Perfecto's Steve Osborne (U2, P.J. Harvey, New Order)**, while the bulk of the album was assembled in Black Box Studios in France—a country to which Hynes is no stranger, having been a street performer in Paris. Hynes is also a familiar face in Dublin: She has opened for the likes of **Roxy Music** on its reunion tour, as well as **David Gray** and **Stereolab**.

NICK KELLY

ERIK THE VIKING: Sweden's house maestro **Erik S (Eric Svensson)** is a studio owner/producer/remixer/songwriter/performer. His Sidelake Studios complex is in his hometown of Sundsvall, about five hours along the Baltic Coast from Stockholm. With credits on 10 albums and more than 60 singles, his biggest success so far was a four-year stint with **Melodie MC**, who enjoyed hits in Holland, France, Spain, Japan, and Australia. His debut as a solo artist comes at the age of 31 via his Playground Scandinavia album, *You Are Somebody!* The first single to surface outside Sweden is the title track, subtitled "Blue Collar Workers of America." The album also features the Scandinavian hits "Alright" and "Dance With Me." With a commendably laid-back view of his nascent solo career, Erik S says: "I'm not a starving artist, and it has gone far beyond what I thought it would be anyway. It's fun to do."

JEFFREY DE HART

A CLOSE SHAVE: The power of TV has played a big part in the Italian success of the single "Mon Petit Garçon" by **Yuyu**, a glamorous 25-year-old who is the child of an Italian diplomat father and a French mother. The catchy French song has made the charts and gained plenty of media attention, thanks largely to its use in an ad for Lancia cars that features super model **Eva Herzegova** dressed in a man's suit and shaving her face. The single is released by Milan-based indie-dance label New Music International, whose **Paola Macchi** tells *Billboard*, "In these difficult times, you have to find alternative forms of promotion—and this one certainly seems to have worked."

MARK WORDEN

World Radio History

London-Based Web Firm Provides 'X-Factor' For Session Planners

BY JULIANA KORANTENG

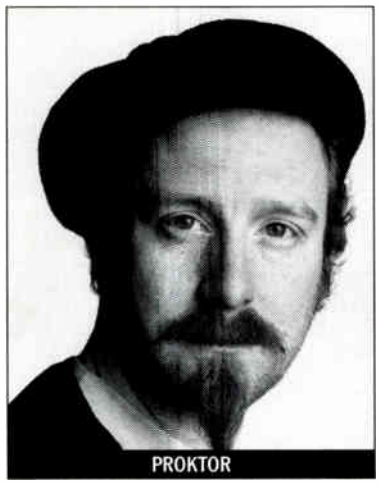
LONDON—Artist management and label A&Rs are among the music-industry targets for U.K.-based XFactory, a recently launched one-stop talent-booking shop on the Internet that offers talent for studio sessions or live performances.

XFactory co-founder Nigel Proktor says his company's digital booking system slashes the time spent searching for appropriate talent and opens up the closed community of session artists. "Traditionally," Proktor points out, that has been "a closed, black-book world—a who-you-know type of business." Other potential clients for the service, which formally launched May 1, include record and video producers, TV commercial production companies, and concert promoters.

He notes that, when using standard directories of musicians either in print or online, it's difficult to "try out" talent before fixing an audition. But XFactory's audio- and video-streaming technology enables clients to listen to and see artists online before booking them.

"Sometimes [as a producer], you didn't get the right person for the right job," he says. "On a financial and choice level, you had to take what you were given, and you could still be wasting a lot of time searching. At best, [traditional directories] would provide an e-mail address or a link to someone else's Web site. There had to be a better way."

Although the service is based in London and is U.K.-focused, clients



PROKTOR

are international. Martin Boehm, owner of the MG Sound Studios in Vienna, is an XFactory fan. In February, during its "soft launch," the service helped him find three urgently needed gospel singers to work with an act auditioning for the Eurovision Song Contest. "Previously, I would have had to fly to London myself," he says, "as it would have been really hard to find something like that in German-speaking markets. I contacted XFactory, and within hours I had the singers and knew their availability."

Proktor has a background in design and radio/TV production; his two fellow founder/directors are Tony Barry and Jolyon Burnham. Barry's experience lies largely in the writing/production field, while Burnham comes from artist management, having worked with Tears for Fears, the Human League, and Asia. Augmented by three other associates with playing and/or performing experience, they form the six-strong XFactory team, which began compiling a database of acts in September 2000. The database, currently with details of 5,000 musicians and performers, is regularly updated and expanded.

After logging on to the password-protected free service's Web site (xfactoryuk.com), clients can search menus with various options: musicians, vocalists, dancers, and choreographers. Sub-menus offer a choice of instrumentalists or people with special skills. Clients can then check out streamed audio/video performances, using either Apple QuickTime (for Mac users) or RealNetworks' RealPlayer (standard PCs). Once an artist is booked, XFactory takes a 15% commission from the client's payment and gives the rest to the artist.

London-based Roisin Duffy, V2 Music TV promotions manager, recalls that in March, she needed female singers to back Stereophonics, when the band promoted its "Vegas 2 Times" single (from the act's *Just Enough Education to Perform* album) on chart show *CD:UK*, which airs each Saturday on the national ITV1 network.

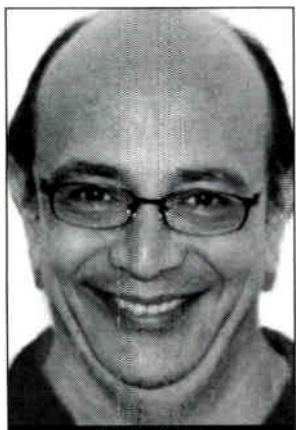
"XFactory pretty much found them within hours," Duffy says. "There are session agencies we can use. But with the Internet, it's great if you want visuals and can look at the acts and hear what they sound like. Now, we use [XFactory] virtually all the time."

IFPI Figures Show Greek Police's Crackdown On CD Piracy Is Beginning To Pay Off

BY MARIA PARAVANTES

ATHENS—A total of 317,420 illegal CDs and CD-Rs were confiscated in the first four months of 2002, according to figures from the Greek affiliate of the International Federation of the Phonographic Industry (IFPI). Compared with the same period last year, IFPI Greece says, the total number of raids and units seized in 2002 is 4½ times greater.

"Police are finally beginning to realize that CD piracy is a crime and are actively doing something about it," IFPI Greece GM Ion Stamboulis tells *Billboard*. Stamboulis says the figures underline the determination of local enforcement officials to wipe out piracy and protect intellectual property rights. IFPI estimates put the level of CD piracy at 50% in the Greek domestic market.



STAMBOULIS

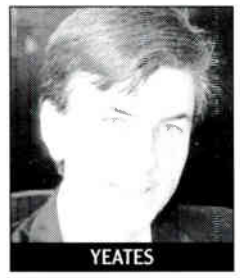
In 2001, local authorities and the IFPI anti-piracy team carried out 108 raids confiscating a total of 69,078 units of pirated material, compared with 824 raids and 317,420 seized units in 2002.

For a long time, Stamboulis says, police simply would not act of their own accord. But law enforcement authorities began to take the issue seriously after the local industry initiated one-day forums nationwide that were aimed at training members of the justice system, customs officials, and police in music piracy and copyright issues. In the wake of a broad-based anti-piracy campaign that included radio and TV advertisements, buyers are beginning to get the message that "buying is as criminal as selling," according to IFPI Greece.

But there is a new problem, Stamboulis says, in that justice officials are being lenient with offenders. This means that a few days after their arrests, pirates are back on the streets. Stamboulis says, "Laws must be enforced if we want to tackle this problem."

Outside the former eastern bloc, Greece has the highest piracy rate in Europe, according to the IFPI, and is the world's 10th-largest pirate market in dollar terms ($35 million at retail values). IFPI Greece estimates that 10 million units were sold illegally last year. The piracy figures do not take into account the estimated number of legitimate sales lost to CD burning at home. In 2001, 30 million blank CD-Rs were sold in Greece—an 80% rise over 2000. It is estimated that nearly 10 million of those were used to record music. IFPI Greece expects this figure to rise by an additional 40% in 2002.

NEWSLINE...



YEATES

The threat of optical-disc and online-music piracy was among the issues addressed during the U.K.'s first-ever parliamentary debate on the music industry, held June 12 in the House of Commons. During the 90-minute session, Minister for Tourism, Film, and Broadcasting Kim Howells responded to concerns on behalf of the government. "[The session] highlighted the contribution that the industry makes," says member of parliament (MP) Pete Wishart, who initiated the debate. According to British Phonographic Industry director general Andrew Yeates, "We expect that via this debate, the government, All-Party Music Group members, and individual MPs will better understand and be better-equipped to facilitate the legislative and regulatory framework required for the U.K. music industry to thrive at home and abroad." LARS BRANDLE

Norway's largest music retail chain, Hysj! Hysj!, filed for bankruptcy June 11 in Oslo's Bankruptcy Court after unsuccessful attempts to turn around its financial problems (*Billboard Bulletin*, May 31). The retailer's debts are understood to total some 67 million kroner ($8.6 million), while its assets total 55 million kroner ($7 million). Neither executives from the chain nor label reps could be reached for comment. The 41-store Hysj! Hysj! had reportedly been in discussions with Dutch chain Free Record Shop to sell off some of the stores. The Norwegian chain was founded in 1990. KAI R. LOFTHUS

Hong Kong-based Universal Music Publishing (UMP) (Asia) has picked up the rights to the back catalog and future output of songwriter Keith Chan Siu Kei in a two-part long-term deal. Universal has acquired Chan's back catalog from 1997 through the present—which was previously handled through his own Hong Kong publishing company Chance Music—and will also administer his future works. Chan was a mainstay in the '90s for PolyGram and then Universal recording artists, notably penning hits for Jacky Cheung and Hacken Lee, as well as for acts on other labels, including Gigi Leung (Warner), Aaron Kwok (Warner), and Andy Lau (NMG). Tony Yapp, newly appointed regional director for Universal Music Publishing Group in Southeast Asia, says that UMP paid "more than $1 million Hong Kong [$128,200]" for the back catalog of more than 200 songs. WINNIE CHUNG

Kjeld Wennick, founder of Danish label Mega Records, has re-emerged as CEO of his own new company, Copenhagen-based Capella Music. Wennick sold Mega—home to such successful acts as Ace of Base and Savage Rose—to German independent Edel Records in 1999. He says the new company is an A&R/production/publishing firm that aims "to develop home-grown and European talent," which will be licensed to record labels where appropriate. He adds that the company has already signed a few deals but declines to reveal further details. Heading Capella Music on a day-to-day basis as managing director is Wennick's son, Ronnie Ben Wennick. Like A&R manager Lene Olsen and publishing manager Claes Cornelius, he is a former Mega staffer. Kjeld Wennick says he himself "will be on the road most of the time" in Continental European cities, notably Berlin, and intends to visit the U.S. shortly "to find some American talent." CHARLES FERRO

A document signed by the 24 European authors societies (with 480,000 members) grouped together as the European Group of Authors' and Composers' Societies (GESAC) calling on European governments to guarantee more effective protection for authors' rights and to take action against piracy was unveiled June 14 in Madrid by Teddy Bautista, executive president of Spanish authors society SGAE. The initiative was timed to coincide with the last few weeks of Spain's six-month presidency of the European Union, which ends June 30. Each of the authors societies in GESAC have said they will hand the six-page Madrid Declaration to their own governments. HOWELL LLEWELLYN

The British Phonographic Industry (BPI) will launch a review of its chairman's role after incumbent Rob Dickins steps down at the trade body's annual general meeting July 3 in London. The review will continue until a successor to Dickins is found; BPI director general Andrew Yeates will temporarily chair meetings of the organization's ruling council. A committee of six BPI council members, representing four major and two independent labels, will conduct the review. Dickins was among the U.K. music-industry veterans recognized in Queen Elizabeth II's Birthday Honours List, published June 15. Dickins was named a Commander of the (Order of the) British Empire, while Rolling Stone Mick Jagger was knighted, and DJ Norman Jay was made a Member (of the Order) of the British Empire. LARS BRANDLE

World Radio History

The Farian Corporation. Sony/ATV Music Publishing Germany has signed a worldwide long-term publishing deal with Miami-based veteran German songwriter/producer Frank Farian, the man behind hits in the '70s and '80s by such names as Boney M, Milli Vanilli, and Far Corporation. The agreement sees Sony/ATV acquire Farian's entire back catalog—including hits like Boney M's "Brown Girl in the Ring" and Milli Vanilli's "Girl I'm Gonna Miss You"—and also gives Sony/ATV representation of Farian's own company, AME Music Publishing, which encompasses all his future publishing activities. Pictured celebrating the deal at Farian's new Miami studios are. standing from left, Sony/ATV consultant Joost van Os, AME Music Publishing VP/CEO Ingrid Segieth, Sony/ATV Music Publishing chairman Paul Russell, and lawyer Walter Lichte. Seated are Sony/ATV Music Publishing president Richard Rowe, Farian, and Sony/ATV Music Publishing VP of Germany, Switzerland, Austria, and Central Europe Mike Weller.

Toshiba-EMI Sees Sales Slump

Another Japanese Label Reports Annual Decline

BY STEVE McCLURE

TOKYO—Another major Japanese label has reported a hefty sales slump in its annual results, as the woes of the music market here continue to mount.

On June 11, Toshiba-EMI announced that its sales for the business year ended March 31 fell 14.4% from the previous year to 63 billion yen ($475 million). In recent weeks, several leading Japanese labels have reported sales slumps: Market leader Sony Music Entertainment Japan suffered an 8% decline during the same period (*Billboard*, May 25), music sales at leading independent Avex fell 9.8% (*Billboard*, June 8), and Victor Entertainment's sales dropped 14% (*Billboard*, June 15).

Toshiba-EMI blames the results—the second consecutive annual sales decline for the label—on the Japanese market's overall weak condition. In February, the Recording Industry Assn. of Japan released final recorded-music production data for calendar year 2001, which showed the steepest decline seen in Japan for at least a decade (*Billboard*, Feb. 23).

Exacerbating the situation for Toshiba-EMI was a relative lack of major releases by its leading domestic acts during the year—top-selling female artists Utada Hikaru and Ringo Shina, for example, did not release albums. But Shina's current chart-topping covers album, *Utaite Myori—Soni Ichi* (I'm So Happy to Be a Singer—Volume 1) and Utada's imminent third album, *Deep River* (out June 19), are expected to boost sales for the current year.

Toshiba-EMI—55% owned by EMI and 45% owned by Japanese electronics company Toshiba—does not release profit figures. The company currently has a 14% share of the Japanese music market, according to Nielsen SoundScan Japan.

Breaking the results down by category, sales of audio software were down 18.4% to 47.1 billion yen ($355.2 million), and "miscellaneous products" sales were down 14.4% to 8.7 billion yen ($65.6 million). Music-video sales represented one bright spot for the company, rising 26.7% to 7.2 billion yen ($54.3 million).

Sales of international music were down 30.2% to 16.2 billion yen ($122.2 million), in large part because of the lack of a strong-selling title like the Beatles' *1*, which was a huge hit for the label in the previous business year. Domestic record sales fell 10.5% to 30.9 billion yen ($233.3 million).

Protest 'Day' Turns Into Hours Or Minutes

Mixed Response Greets AFYVE 'Day Without Music' Protest Against Piracy

BY HOWELL LLEWELLYN

MADRID—On the day that the International Federation of the Phonographic Industry (IFPI) announced that global piracy had increased by 50% in 2001, a high-profile Spanish music-industry anti-piracy protest June 11 met with a relatively lukewarm response, particularly from local music retailers.

Organized by IFPI-affiliated labels body AFYVE, the "day without music" protest was intended to illustrate that the continuing rise of piracy could lead to life without music. It was backed by authors society SGAE, artists association AIE, live-show producers body ARTE, distributors association ANEDI, and the Spanish association of commercial radio, AERC.

During what turned out to be a disorganized and low-key protest, around 85% of Spanish music-radio stations did not play any music for an hour, and some record shops closed their stores for merely a few symbolic minutes. The original plan (*Billboard*, May 25) had called for concerted action between noon and 6 p.m., when all music radio would cease to transmit, TV would not broadcast any music, record stores would close, and record departments in big stores would cover their shelves with plastic sheeting.

But those plans were later scaled down, and on the day, Spain's cutting-edge alternative rock station, Radio 3—part of state-run Radio Nacional de España and the country's sixth-most-popular music radio network—dismayed organizers by playing music throughout the planned "no-music hour."

More tellingly, throughout the day of protest and only yards away from sites chosen to highlight the protest, it was business as usual, as street vendors sold illegal CDs on sidewalks for three euros ($2.86)—around one-sixth of the normal price for legitimate product. In addition, the record sections of many department-store chains did not close as planned, although some offered one-off discounts on the day to reward "legitimate" record buyers.

> *'What is really disappointing is that Radio 3 is a [state-run] institutional network, and the message for immediate action to combat piracy is directed at the government.'*
>
> **—PACO HERRERA, CADENA DIAL**

Despite the perceived problems, AFYVE president Carlos Grande insists that "the protest was very positive, with the majority of the music industry crying out to stop piracy, which is now rampant."

The central act of the protest was a three-hour event at Madrid's Fine Arts Circle, one hour of which was broadcast simultaneously by the majority of Spain's music-radio networks. An anti-piracy manifesto was read out by musician Teo Cardalda, and several leading Spanish artists—including Rosana, Rosario, and María Jiménez—recited the lyrics of their songs without music. During the hour, Spanish TV channels showed a clip featuring several top artists singing "beep beep beep . . . " without music and with unsmiling faces.

Jordi Casoliva, director of hot AC network Cadena 100, describes the no-music hour as "the first time in history that the major music-radio networks have broadcast the same program together, without music or adverts." But, he adds, "I thought a radically inclined network such as Radio 3 would have come aboard."

According to Paco Herrera, director of Latin network Cadena DIAL and national music outlet Radiolé—both part of Spain's largest private radio group, Cadena SER—says: "What is really disappointing is that Radio 3 is a [state-run] institutional network, and the message for immediate action to combat piracy is directed at the government."

Radio 3 PD Geraldo Bellod counters that "there was no interest from Radio 3 in uniting with this event, for the simple reason that Radio 3 also has non-music content, such as literary sections, and these prevail over the music. It was not seen to be proper to support the protest."

The only major-label president at the Madrid event was Universal Music Spain's Carlos Ituiño, who described the day as "sending an SOS to the government, which is largely responsible for the piracy crisis for not eradicating the problem earlier."

The protest came only days after Spain's justice ministry organized a two-day conference in Madrid on the defense of intellectual property in the European Union, which was attended by 230 delegates from 30 countries representing the music, book publishing, perfume, food, and sports-goods industries, plus law enforcement agencies. EMI Recorded Music chairman/CEO Alain Levy and IFPI chairman/CEO Jay Berman were among those who addressed the conference, as did Francis Curry, assistant director general of the World Intellectual Property Organization.

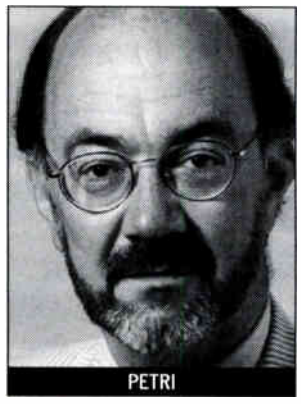
International Appetite For Swedish Pop Boosts STIM Revenue

BY KAI R. LOFTHUS

STOCKHOLM—The enduring international popularity of Swedish pop music continued throughout 2001, according to local collecting society STIM, which reported a record performing and mechanical revenue of 1 billion Swedish kronor ($102 million) after administration expenses. That represents a 12% increase over the previous year.

The revenue comprised 571.1 million kronor ($57.1 million) in performing rights (up 15% on 2001) and 449.5 million kronor ($44.95 million) in mechanical revenue (up 8%). Online revenue last year amounted to 1.1 million kronor ($110,000).

A key contributing factor to the impressive statistics for 2001 was the ongoing acceptance of Swedish songwriters and producers outside the Nordic region; international revenue was put at 117 million kronor ($11.7 million). The U.S. retains the biggest slice of that pie, with 34%, while the U.K. still ranks second, with a 17% share. Both markets were among the brightest spots on STIM's international balance sheet, skyrocketing by 46% and 41%, respectively, from 2000's revenue. There were also substantial increases in revenue from Nordic neighbors Finland (up 35%), Denmark (up 54%), and Norway (up 85%). According to STIM, its international income has increased during the past 10 years by 487% to 271.5 million kronor ($27.2 million) from 46.2 million kronor ($4.62 million) in 1991.



PETRI

STIM's Stockholm-based managing director Gunnar Petri says, "Sweden lacks a strong domestic music sector but benefits from a number of internationally successful creators of music."

In recent years, STIM has taken steps to improve its working relationships with collecting societies in other countries, primarily through the NORD-DOC project in Scandinavia (a combined database of available works in the region), while obtaining knowledge about how its sister societies around the world handle licensing and remuneration.

Commenting on the problems posed by the online music sector, Petri says, "The need of a standard for worldwide documentation of music copyrights, as well as standardized communication systems, is obvious," he says. "This needs to be regulated within the frames of [international authors body] CISAC. The multinational companies' lack of willingness to fully support the development of such solutions became an increasing problem last year."

World Radio History

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World Radio History

Tower Sees Smaller Losses

$8.5M Loss An Improvement Over Last Year's $34.4M

BY ED CHRISTMAN

NEW YORK—Tower Records posted a loss of $8.5 million on sales of $225.2 million for its fiscal third quarter that ended April 30, down considerably from the $34.4 million in red ink that the company reported in the same time period in its previous fiscal year, when it had sales of $255.1 million.

In its 10-Q filing with the Securities and Exchange Commission, West Sacramento, Calif.-based Tower attributed the 11.7% drop in sales to the closing of unprofitable stores. In the past nine months, Tower has closed six stores and opened five.

Tower recorded a $2.6 million charge for the quarter as part of its restructuring plan, of which $1.5 million was for professional fees associated with the plan and $1.1 million was for asset-impairment costs. For the quarter, Tower generated earnings before interest, taxes, depreciation, and amortization (ebitda) of $6.6 million, while the company had an operating loss of $1.6 million, vs. ebitda of $22,000 in the same quarter in the previous year and an operating loss of $25.1 million. For the quarter that just ended, interest payments on the company's debt totaled $6.8 million.

As part of its restructuring, Tower says it has a commitment letter from CIT Group/Business Credit for a $125 million revolving credit facility to replace its current facility with J.P. Morgan Chase, which is due to expire June 23. But the new facility is contingent on Tower completing the sale of its Japanese operation to Tokyo-based Nikko Principal Investments. That was due to close June 19, although the company says it expects the closing to be delayed until a later date, with the current revolving credit facility due date being amended to accommodate that change.

The facility is also contingent on Tower finding supplemental financing to retire its current revolving credit facility. Since the facility is due to expire June 23, with the delay of the closing of the Japanese chain sale, Tower likely will ask for another extension. The loan originally was to come due April 23, and Tower received a two-month extension in order to allow for the sale.

As of April, 30, Tower had drawn down $180 million from its J.P. Morgan Chase revolver. With Tower expected to receive about $124 million for the sale of its Japanese chain and the company having $31 million in cash on its balance sheet as of April 30, Tower needs to find a lender that will supply about $25 million in supplemental financing.

TOWER RECORDS • VIDEO • BOOKS

Tower significantly improved its gross margin to 31.3% of revenue, compared with 27.8% in the same quarter last year.

Tower significantly improved its gross margin to 31.3% of revenue, compared with 27.8% in the same quarter last year. Tower says the increase in gross profit was due to the culmination of inventory writedowns as well as stronger margins in both the company's Internet division and certain international markets. The company says selling, general, and administrative (SG&A) expenses rose to 27.7%, up from 27.2%, mainly due to the decrease in net revenue.

For the nine-month period ended April 30, Tower had a net loss of $29.3 million on sales of $745.6 million, compared with $40.6 million on sales of $833.5 million in the corresponding period of the previous year. Of the sales total, U.S. revenue was $427.6 million, and international revenue was $343.8 million.

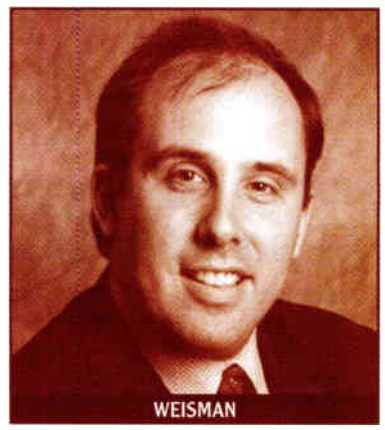
For the first three quarters of its fiscal year, Tower recorded a gross profit of 29.7%—down from 30% for the corresponding time frame in the previous year—while SG&A expenses were 27.3%, up from 27.1%.

Alliance, Liquid Audio To Merge, Pending Shareholder Approval

BY MATTHEW BENZ

NEW YORK—Alliance Entertainment Corp. and digital-music distributor Liquid Audio have announced plans to merge, creating a company they say will have a strong presence in physical distribution, as well as a realistic approach to building a digital-distribution business, should that market further develop.

The deal, announced June 13, is structured as a reverse merger, whereby the privately held Alliance would merge with the publicly held Liquid Audio to form a single, publicly traded company. It has been approved by the boards of both companies and is expected to be completed in the fall, pending Liquid shareholder approval. Alliance stockholders will own 67% of the merged company, and Liquid shareholders will own the rest. The combined firm's board will have nine positions: six controlled by Alliance, three by Liquid Audio.


WEISMAN

Alliance president/CEO Eric Weisman will be president/CEO of the new entity, whose name is not yet set, and will continue to be based in Coral Springs, Fla. Liquid president/CEO Gerry Kearby is expected to remain in Redwood City, Calif., where his company is currently based, and head the digital business.

Alliance, which distributes entertainment products to customers including Musicland, Trans World Entertainment, Barnes & Noble, and barnesandnoble.com and also operates the All Music Guide, had revenue in fiscal 2001 of $687 million. It says it is profitable but declines to disclose a figure.

Liquid went public in mid-1999 and saw its shares traded as high as $40. They have since fallen to around $2.40, as revenue has failed to materialize and losses have grown. In 2001, the company had a loss of $37.2 million, or $1.64 per share, on sales of $4.7 million.

"The digital delivery of home entertainment media is a reality," Weisman says, adding that he expects, "over time, the business model will refine itself in a positive manner." Liquid's digital-distribution services "are going to be important offerings in the newly merged company but will be properly rationalized within the context of our profit model."

Kearby says, "As we have seen this market, from the digital-download perspective, not take off quite as fast as we hoped, it became obvious that we had to find a partner that had real business now."

Weisman says the merger offers "real synergies," such as the integration of Liquid's digital-distribution capabilities with Alliance's theStore24 e-commerce package. The Liquid Audio brand is expected to survive, but it's unclear how the divisions and employees of the two companies will be combined. Kearby adds that more will be said in the coming weeks about how the companies' two product lines will be integrated.

Alliance plans to spin off or otherwise dispose of its AMG music database business and its Red Dot Net kiosk venture (formerly Digital on Demand), which has been operating at a loss.

The merger gives the Yucaipa Cos., which owns Alliance, a chance to cash out its investment in the distributor. Yucaipa, the Los Angeles investment vehicle for billionaire and supermarket magnate Ron Burkle, bought Alliance in April 1999. Six months later, it invested an additional $70 million when Alliance bought digital-entertainment distributor Digital on Demand.

Weisman says Yucaipa is "extremely supportive of this transaction and thinks that it will create value for [the companies] as well as Liquid shareholders." The firm "has been a good long-term partner with Alliance, and I'm sure they'll be extremely supportive of the business going forward." Yucaipa did not return calls for comment.

Meanwhile, Liquid is facing opposition to the Alliance merger from two large shareholders, Steel Partners II and musicmaker.com. Steel Partners II, which owns 9% of Liquid's outstanding shares, made its own offer to buy Liquid Audio for $2.75 per share in cash the day after the merger was announced. The firm has been calling for Liquid to sell itself to the highest bidder or otherwise distribute its $82.3 million in cash to shareholders since last fall.

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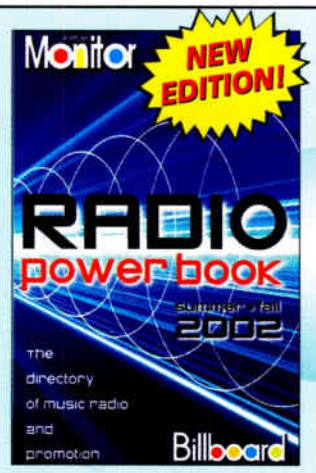

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Sites + Sounds NEWSLINE...

HARMONIOUS GALAXY: The Recording Industry Assn. of America, the National Music Publishers' Assn., and the Harry Fox Agency have reached an out-of-court settlement on a copyright-infringement suit filed May 24 against audiogalaxy.com, an Austin-based peer-to-peer network operator. Audiogalaxy has agreed to block the swapping of copyrighted works on its network and to pay music publishers and the recording industry "a substantial sum" based on both its assets and its "interest in resolving this case quickly." As part of the settlement, audiogalaxy.com will operate a "filter-in" system that requires pre-approval by a songwriter, publisher, and/or recording company before a track can be shared on the network.

DIGITAL PRICES DOWN: The price of digital singles is dropping. Universal Music Group will soon allow fans to purchase individual songs via Liquid Audio for 99 cents; Sony Music is offering tracks through RioPort for $1.49, a 25% drop from the price previously offered through Sony sites. Both services allow for CD burning, and both promise to offer a significant percentage of new music. Meanwhile, Warner Music Group is offering select tracks in the MP3 format via AOL Music for 99 cents.

VIVENDI CUTS: Citing a need to reduce expenses and redundant operations, Vivendi Universal Net—the San Diego-based unit comprising Emusic, GetMusic, MP3.com, MP4.com, and rollingstone.com—has made across-the-board staff cuts. A spokesperson would not comment on the number of employees affected.

EPIC/APPLE PARTNER: Epic Records is teaming with Apple Computer to stream new audio and videos from its acts in the new MPEG4 compression standard. Each month, new content from four of Epic's priority artists will be streamed in Apple QuickTime 6, which features the MPEG4 video codec and the AAC audio codec. MPEG4 allows for higher-quality, more cost-effective digital transmission of audio and video.

TRAFFIC TICKER
Top Overall Sites

Traffic In May

TOTAL VISITORS (in 000s)	
1. amazon.com	19,103
2. windowsmedia.com	9,677
3. real.com	7,108
4. kazaa.com	5,213
5. barnesandnoble.com	3,513
6. columbiahouse.com	3,078
7. walmart.com	2,967
8. bestbuy.com	2,525
9. cdnow.com	2,419
10. musicmatch.com	2,226
11. audiogalaxy.com	2,225
12. mtv.com	2,143
13. lyrics.com	1,881
14. bmgmusicservice.com	1,796
15. winamp.com	1,593

AVERAGE MINUTES PER VISITOR PER MONTH	
1. audiogalaxy.com	45:43
2. live365.com	40:33
3. allmusic.com	22:37
4. musicmatch.com	20:21
5. mtv.com	14:13
6. kazaa.com	13:35
7. winamp.com	13:06
8. bmgmusicservice.com	12:33
9. amazon.com	11:49
10. imesh.com	11:08
11. aimster.com	10:21
12. circuitcity.com	10:06
13. real.com	09:53
14. bestbuy.com	09:46
15. windowsmedia.com	09:09

Nielsen//NetRatings

Source: Nielsen//NetRatings, May 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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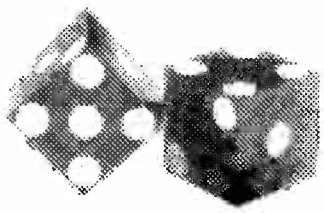
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Rounder Introduces Kids To Classical Music

BY MOIRA McCORMICK

CHICAGO—After enlisting promotional support from classical and public radio stations around the country for its recent children's release, *Beethoven's Wig: Sing Along Symphonies*, Rounder Records is seeing results at retail. The album—which was written, produced, and performed by Richard Perlmutter—puts entertainingly educational lyrics to famous classical music pieces and has already won a trio of awards from Parents' Choice, Oppenheim Toy Portfolio, and discoveryschool.com, according to Regina Kelland, director of children's marketing for Rounder Kids, Rounder's children's division.

Kelland says the radio ball got rolling nine days after *Beethoven's Wig's* March 5 release, when NPR program *All Things Considered* aired an interview with Perlmutter.

"The album immediately shot to No. 6 on amazon.com's overall Top Sellers chart and No. 1 on both the children's and the classical charts," she says. "It stayed at No. 1 on amazon.com's children's chart for a month, and on the classical chart it yo-yo'ed in and out of the top spot with albums by Andrea Bocelli and Sarah Brightman."

Amazon.com, Kelland says, is "an immediate barometer for gauging radio's effect on retail sales." So is barnesandnoble.com, which at press time showed *Beethoven's Wig* as its No. 4 children's title; Kelland says it was the Web retailer's No. 1 children's title for "at least a month" after the promotions began.

Since then, Rounder has set up more than a dozen promotions with classical and public radio stations around the country involving giveaways of *Beethoven's Wig*. The cities include Los Angeles; Philadelphia; Houston; Detroit; Hartford, Conn.; Chicago; Atlanta; and Omaha, Neb. In addition, Westwood One ran an interview with Perlmutter, and Rounder is arranging more radio promos, which will run through the summer, according to Kelland. "WNPR Hartford already did a giveaway promotion and now is setting up an hour-long *Beethoven's Wig* special, in which it will play cuts from the album, interview Richard Perlmutter, take calls, and do more giveaways."

She notes that L.A.'s largest commercial classical station, K-Mozart (KMZT 105.1), which has been "supportive from the get-go," has been pushing the album at public events that involve families, "and we're talking to them about doing something in the fall when school starts. A number of schools tune into K-Mozart during the day."

Rounder has also been advertising *Beethoven's Wig* in parenting publications around the country, as well as in publications that serve the educational market, according to Kelland.

'Richard's lyrics provide a hook for kids and adults that will enable them to identify these pieces for years to come. The album is a great tool for learning about classical music.'

—REGINA KELLAND, ROUNDER KIDS

Perlmutter, who has previously released two children's albums independently, had been working on *Beethoven's Wig* for several years and had to overcome objections from classical purists who found the idea of putting words to classical pieces distasteful, if not downright blasphemous. But Kelland, for one, found the concept very useful in remembering the names of the pieces as well as who composed them, as Perlmutter's words contain humorous yet useful biographical information. Its 22 tracks encompass 11 songs with lyrics and the same 11 with just music. Song titles include the title track, set to Beethoven's 5th Symphony; "Please Don't Play Your Violin at Night" (Mozart's "Eine Kleine Nachtmusik"); "Tchaikovsky's Cannonball" ("1812 Overture"); "Franz Liszt the Famous Pianist" ("Hungarian Rhapsody No. 2); and more.

"Richard's lyrics provide a hook for kids—and adults—that will enable them to identify these pieces for years to come," Kelland says. "The album is a great tool for learning about classical music and composers." She notes that *Beethoven's Wig* is "the first in what Richard conceived of as a series. He's already begun working on the next one."

Retail Track™

by Ed Christman

DÉJÀ VU ALL OVER AGAIN: Alliance Entertainment Corp.'s (AEC) planned merger with Liquid Audio, if completed, will allow the Coral Springs, Fla.-based wholesaler to go public through the back door, so to speak. The deal, which in Wall Street parlance is called "a reverse merger," calls for Alliance to receive 46.2 million newly issued Liquid Audio shares, which would give Alliance's owners, the Yucaipa Cos., a two-thirds ownership stake in the merged entity, with Liquid stockholders having 23.1 million shares (see story, page 57).

It marks the second time Alliance has gone public through a reverse merger. In November 1993, AEC went public when it merged with a shell company called Trinity Capital, which had $22 million in cash and public status. Shareholders who bought Trinity Capital's stock when it went public were betting that Trinity Capital's principals would pick a good company with which to merge. If I remember correctly, Trinity shareholders weren't exactly enamored of the choice of AEC at the time—which proved to be justified, as AEC would go on to be the biggest bankruptcy in the history of the music industry, at least at that point in time. It has since lost the distinction of that dubious honor to Valley Entertainment.

Likewise, it seems that Liquid Audio's major stockholders are unhappy about the company's planned merger with AEC and are calling for it to be liquidated and its $86 million in cash to be divided among shareholders.

I stopped following digital distribution closely because it doesn't matter now in the commercial music marketplace. But Liquid Audio is a survivor so far in a landscape already dotted with digital-distribution losers, including Liquid Audio dissident shareholder group Musicmakers and, I would argue, AEC itself and its Red Dot Net. AEC spent millions on its digital efforts but was forced to scale back its ambitions. AEC president/CEO **Eric Weisman** labels my AEC assessment as an "inaccurate characterization."

What does the merger do for the two companies? The Liquid Audio shareholders appear to be ignoring this, but it lets them have ownership in a company that actually has something to sell, as AEC had revenue of $687 million last year, while Liquid Audio had revenue of $135,000 in its most recent fiscal quarter.

As for Alliance, Weisman said in a statement, "The merger will firmly position the combined company to become a leading provider of commerce solutions for entertainment media through physical and digital channels"—which sounds exactly like his spiel on what Red Dot would do for AEC's digital effort a couple of years back. Alliance will spin off Red Dot and the All Music Guide business to its shareholders prior to the closing of the merger, according to a Liquid Audio press release.

The main thing the Liquid Audio deal could do, in my view, is give Yucaipa a chance to eventually cash out from the music industry. Weisman has long denied to me that Yucaipa wants out, but from what I see, with the exception of AEC's wholesaling operation, all of its efforts in this sector have yielded little fruit. Who knows how many millions of dollars Yucaipa spent on the ill-fated checkout.com; it has poured $225 million into AEC—$130 million to buy the company as it emerged from Chapter 11 reorganization in May 1999, a $70 million equity investment as part of the acquisition of Digital on Demand/Red Dot in December 1999, and $25 million in December 2000.

Think of that: Yucaipa, with $225 million already on the table, and until now, no exit strategy in sight. Weisman objects to suggestions that the Liquid Audio deal is a vehicle for Yuciapa to cash out, saying the deal "enhances value" for AEC and Liquid Audio shareholders. For its part, Yucaipa spokesman **Ari Swiller** also objects, saying, "We think Liquid Audio is a complementary asset to what Alliance already has."

But in doing this deal, Yucaipa is betting on Weisman, a sharp business executive who transformed Alliance from a bankrupt company into a power that is respected by the industry. In the proposed deal, Liquid Audio's red ink, which this year is on pace to be about $20 million, would be offset by AEC's black ink. Last year the company posted earnings before interest, taxes, depreciation, and amortization (ebitda) of $21 million. In a world where Alliance's one-stop operation remains the price leader despite the disappearance of main competitor Valley Entertainment (which was liquidated at the end of last year), there is plenty of room for Weisman to wring out greater profit from his wholesale operation. After all, in 1994, before it ran into trouble, AEC posted ebitda of $51 million on sales of $720 million. If Alliance suddenly shows a larger-than-anticipated profit this year, shareholders likely would respond accordingly, which could set the stage for Yucaipa to begin cashing in on the liquidity that the merger would give it.

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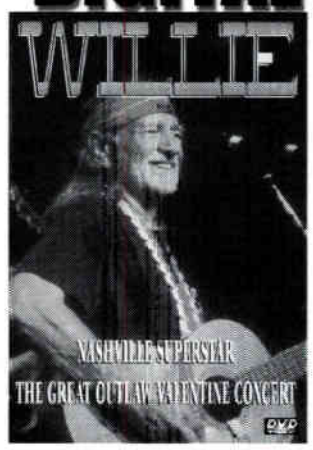

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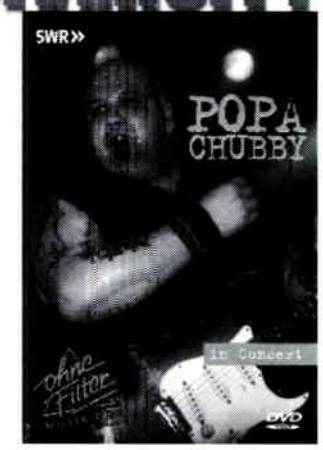

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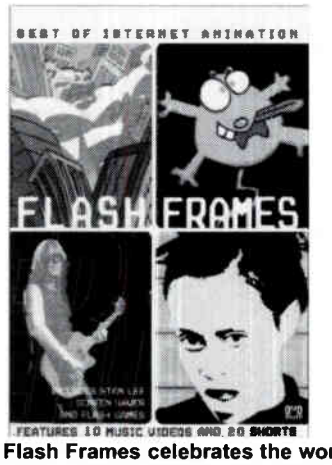

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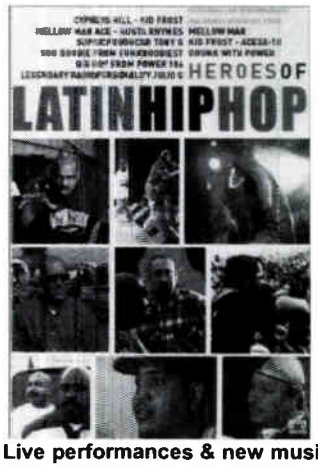

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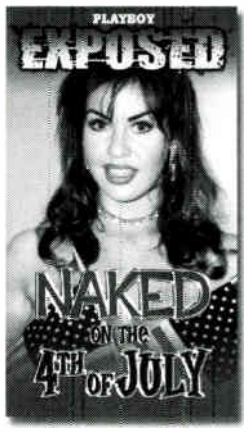

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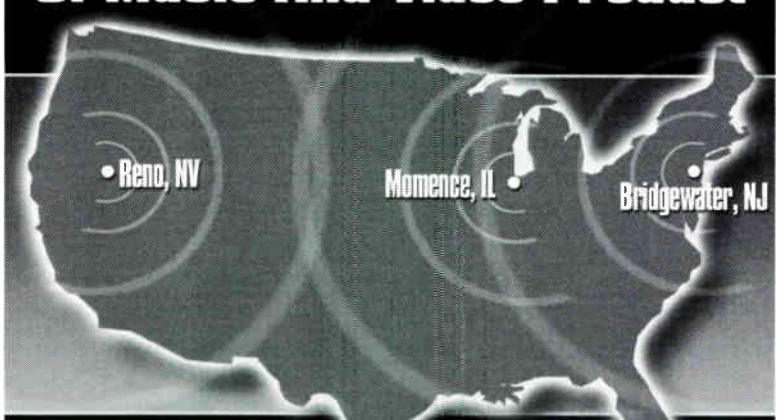

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Soundtrack, *O Brother, Where Art Thou?* Lost Highway/Mercury, 6 million.

Pink, *M!ssundaztood*, Arista, 3 million.

Shakira, *Laundry Service*, Epic, 3 million.

Lee Ann Womack, *I Hope You Dance*, MCA Nashville, 3 million.

Ludacris, *Back for the First Time*, Def Jam South/IDJMG, 3 million.

Soundtrack, *Save the Last Dance*, Hollywood, 2 million.

Tim McGraw, *Set This Circus Down*, Curb, 2 million.

Blink-182, *Take Off Your Pants and Jacket*, MCA, 2 million.

Ashanti, *Ashanti*, Murder Inc./Def Jam/IDJMG, 2 million.

Jay-Z, *The Blueprint*, Roc-a-Fella/Def Jam/IDJMG, 2 million.

Various artists, *WoW 2001*, Sparrow, 2 million.

PLATINUM ALBUMS (1 million units)

Josh Groban, *Josh Groban*, 143/Reprise/Warner Bros., his first.

Ashanti, *Ashanti*, Murder Inc./Def Jam/IDJMG, her first.

R. Kelly & Jay-Z, *The Best of Both Worlds*, Roc-a-Fella/Def Jam/Jive/IDJMG, their first.

Barry Manilow, *Ultimate Manilow*, Arista, his 10th.

Sheryl Crow, *C'mon C'mon*, A&M/Interscope, her fourth.

Fat Joe, *J.O.S.E. (Jealous Ones Still Envy)*, Terror Squad/Atlantic, his first.

Soundtrack, *The Fast and the Furious*, Murder Inc./Def Jam/IDJMG.

GOLD ALBUMS (500,000 units)

Barry Manilow, *The Complete Collection*, Arista, his 19th.

Carman, *Heart of a Champion*, Sparrow, his ninth.

Steven Curtis Chapman, *More to This Life*, Sparrow, his ninth.

Steven Curtis Chapman, *Declaration*, Sparrow, his 10th.

Ashanti, *Ashanti*, Murder Inc./Def Jam/IDJMG, her first.

R. Kelly & Jay-Z, *The Best of Both Worlds*, Roc-a-Fella/Def Jam/Jive/IDJMG, their first.

Norah Jones, *Come Away With Me*, Blue Note/Capitol, her first.

Sheryl Crow, *C'mon C'mon*, A&M/Interscope, her fourth.

Montgomery Gentry, *Carrying On*, Columbia Nashville, their second.

Patty Loveless, *Classics*, Epic Nashville, her eighth.

Banda el Recodo, *Contigo Por Siempre*, Fonovisa, its second.

John Williams, *Star Wars Episode II: Attack of the Clones*, Sony Classical, his seventh.

Vicente Fernandez, *La Historio de un Idolo, Vol. 1*, Sony Discos, his third.

Various artists, *Sesame Street: Platinum All-Time Favorites*, Sony Wonder.

Big Tymers, *Hood Rich*, Cash Money/Universal, their second.

Soundtrack, *Spider-Man*, Roadrunner/Columbia/IDJMG.

Soundtrack, *The Scorpion King*, Universal/UMRG.

Declarations Of Independents™

by Chris Morris

PROPER FOLDS: At this column's deadline, our colleague **Ed Christman** reported that New York-based Proper Distribution is closing its doors (*Billboard Bulletin*, June 14).

The 6-year-old indie distributor—formed by the principals of college-radio promotion and producer/management firm Advanced Alternative Media, which will reportedly remain in business—was thought to have annual revenue of $9 million during its heyday but was said to be generating a third of that amount more recently. Much of Proper's product was dance-oriented; among its distributed labels were Antler Subway, Murder, and Messenger.

HILLBILLY HEAVEN: Memphis International Records, the new label founded by industry vets **Bob Merlis** and **David Less** (*Billboard*, April 13), drops its first releases July 9. The unique gem among them is *Missing Link*, a collection of unreleased material by the great Bluff City eccentric **"Harmonica" Frank Floyd**.

Floyd, who died in 1984, was a street musician and carnival and medicine-show performer whose crazy-quilt style lights the darkest recesses of American musical history. As he himself says on the album, he played "a little bit of all of it, except for that grand opera. I just hate it—I don't like it at all."

Co-produced by Less and Memphis' native genius **Jim Dickinson** and recorded in a local studio and a couple of Memphis schools in 1979, these extraordinary sessions reveal Floyd as a great musical fusioneer. Conflating blues, hillbilly music, vaudeville, and primitive rock'n'roll (he recorded in the early '50s for Sun Records), Floyd rampages his way through a bizarre and diverse catalog of tunes. He hoots and hollers, crows like a rooster, imitates a freight train, and generally disports himself like the "Howlin' Tomcat" of one song title. *Missing Link* is a stellar introduction to a true Southern original.

FLAG WAVING: Los Angeles-based vocalist/songwriter **Grey De Lisle's** sophomore album, *Homewrecker*, released on the singer's own Hummin'bird Records label, is one of those drop-dead gorgeous records that stops you in your tracks.

De Lisle—who is dolled up in a startling **Bobbie Gentry** bouffant on the album's cover—strikes us as the most dazzling alt-country talent to hit the boards since the '80s arrival of **Lone Justice's Maria McKee**.

Appropriately, both of De Lisle's albums were produced by ex-Lone Justice member **Marvin Etzioni**. De Lisle met Etzioni when she was searching for a string player for her debut album, 2001's *Small Time*. "I met my **Everly Brother**," she says of the musician/producer.

Homewrecker is a more elaborate piece of work than the equally fine *Small Time*, which was cut in three days at a studio where De Lisle does cartoon voiceover work. (She has voiced *The Flintstones'* Betty Rubble and *Scooby-Doo's* Daphne, among many others.) At that time,

De LISLE

the effervescent singer says, she didn't have big expectations for her music: "If people played my record, I'd send 'em cookies."

The new album is highlighted by some heart-tugging ballads featuring lush countrypolitan string arrangements (by **Jerry Yester**), which make brilliant settings for De Lisle's rich voice (think of **Tammy Wynette**, **Connie Smith**, **Loretta Lynn**, or **Dolly Parton**).

The singer receives superlative support on the collection by such instrumentalists as guitarist **Greg Leisz** (**k.d. lang**, **Dave Alvin**), keyboardist **Benmont Tench** (**Tom Petty**), guitarist **Shane Fontane** (**Bruce Springsteen**), and her husband, **Murry Hammond**, of **the Old 97s**.

De Lisle—who composes her songs on the autoharp—and Hammond are already working on a new, **Carter Family**-styled set of old-timey country songs; it's tentatively titled *The Graceful Ghost*, after the name of a steamboat.

"We just built a little studio in our garage," she says. "I want [the album] to be spooky. In all the songs, everybody dies."

Like *Small Time*, *Homewrecker* has received limited release via mail-order/Internet retailer Miles of Music and at local L.A. stores. But De Lisle is not averse to getting wider distribution. Interested parties should contact her manager, **Lorne Saifer**, at 310-283-2000.

JUNE 29 2002

Billboard TOP KID VIDEO™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			NUMBER 1 — 1 Week At Number 1		
1	NEW		SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
2	1	4	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	2002	14.99
3	2	2	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
4	4	13	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
5	RE-ENTRY		SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	2002	14.95
6	3	14	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
7	5	14	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002	14.95
8	12	8	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
9	6	11	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
10	16	31	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
11	10	3	BLUE'S CLUES: READING WITH BLUE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	2002	9.95
12	RE-ENTRY		SCOOBY-DOO AND THE ALIEN INVADERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	2000	19.96
13	11	18	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
14	14	9	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	2002	14.95
15	8	8	BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2655	2002	14.95
16	9	12	THE HUNCHBACK OF NOTRE DAME II WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	2002	29.99
17	19	41	SCOOBY DOO'S GREATEST MYSTERIES CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867	1999	14.95
18	13	7	JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	2002	14.95
19	7	3	ANGELINA BALLERINA: ROSE FAIRY PRINCESS HIT ENTERTAINMENT 24204	2002	14.99
20	24	4	WIGGLES: YUMMY, YUMMY HIT ENTERTAINMENT 2500	2002	14.95
21	20	20	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001	9.98
22	NEW		TELETUBBIES: SILLY SONGS AND FUNNY DANCES PBS HOME VIDEO/WARNER HOME VIDEO 8685	2002	12.95
23	17	7	BATMAN: LEGEND BEGINS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22319	2002	14.95
24	23	2	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
25	RE-ENTRY		SCOOBY-DOO'S CREEPIEST CAPERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18180	2000	19.96

JUNE 29 2002

Billboard RECREATIONAL SPORTS™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 — 1 Week At Number 1		
1	4	2	WWF: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 59331	14.95
2	2	12	WWF: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
3	3	10	WWF: STONE COLD	SONY MUSIC ENTERTAINMENT 54123	19.98
4	7	11	WWF: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 59327	19.98
5	8	11	NFL: SUPER BOWL XXXVI	USA HOME ENTERTAINMENT 60334	14.95
6	6	13	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 311143	14.98
7	9	10	WWF: DIVAS	SONY MUSIC ENTERTAINMENT 54127	19.98
8	12	10	2002 OLYMPIC WINTER GAMES	VENTURA DISTRIBUTION 75222	14.95
9	5	14	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98
10	10	13	THE BEST OF BACKYARD WRESTLING 2: MORE HARDCORE THAN EVER BEFORE	VENTURA DISTRIBUTION 2869	19.99
11	13	11	ALLEN IVERSON: THE ANSWER	USA HOME ENTERTAINMENT 60356	14.95
12	16	14	WWF: ROYAL RUMBLE	SONY MUSIC ENTERTAINMENT 54117	19.98
13	14	10	WWF: NO WAY OUT	SONY MUSIC ENTERTAINMENT 54121	19.98
14	11	12	WWF: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
15	15	11	WWF: BEFORE THEY WERE FAMOUS	SONY MUSIC ENTERTAINMENT 54107	19.98
16	19	11	WWF: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
17	18	12	WWF: SURVIVOR SERIES	SONY MUSIC ENTERTAINMENT 54109	19.98
18	RE-ENTRY		WWF: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95
19	17	12	WWF: BEST OF RAW-VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98
20	20	12	WWF: UNDERTAKER -- THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95

JUNE 29 2002

Billboard HEALTH & FITNESS™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 — 1 Week At Number 1		
1	2	2	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2	3	12	THE METHOD PILATES: TARGET SPECIFICS	PARADE VIDEO 840	12.98
3	1	17	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
4	6	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
5	4	11	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
6	7	10	LESLIE SANSONE: SUPER FAT BURNING	GODOTIMES HOME VIDEO 530210	9.95
7	8	13	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
8	5	10	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
9	10	7	DENISE AUSTIN: PILATES FOR EVERYBODY	ARTISAN HOME ENTERTAINMENT 12668	14.98
10	11	21	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
11	15	12	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
12	16	12	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
13	9	12	METHOD-ALI IN ONE	PARADE VIDEO 906	12.98
14	12	21	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
15	13	11	YOGA CONDITIONING FOR WEIGHT LOSS	GAIAM VIDEO 1203	14.98
16	14	8	DENISE AUSTIN: GET FIT FAST-ABS	ARTISAN HOME ENTERTAINMENT 12075	14.98
17	17	13	TOTAL YOGA	GAIAM VIDEO 1080	9.98
18	18	24	THE METHOD PILATES: PRECISION TONING	PARADE VIDEO 572	12.98
19	NEW		BELLYDANCE FITNESS WORKOUT: FAT BURNING	GOLDHILL HOME VIDEO 373	14.95
20	RE-ENTRY		TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

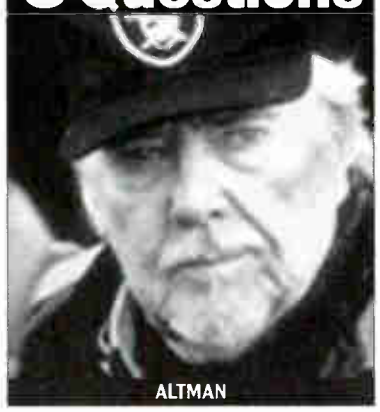
Altman On His 'Gosford' DVD

The DVD to Robert Altman's Academy Award-winning movie *Gosford Park* (Universal Studios Home Video) hits retail shelves June 25. The director gave *Billboard* some insight into the role he played in putting the DVD together.

What was your involvement in the DVD production of *Gosford Park*?

I was very involved, because it's the first feature to use a new process called

6 Questions



ALTMAN

Darbee Vision. It snaps the picture and gives it an illusion of 3D. It will be as common as Dolby is to sound. Also, I follow these things down to the end.

You share the commentary with your production designer and producer. Why?

You can get a dialogue going that way. Also, I don't like doing those commentaries at all. Usually I just like to talk about the film and then let them edit what I say.

Music plays its own role in your films. How do you choose a score?

I look for the music to be indigenous to the film. With *Gosford*, I had a conventional score, and I had the Ivor Novello music. I think music in a film puts the audience in a cocoon. Without that, their minds could wander.

Another film of yours, *McCabe & Mrs. Miller*, debuted on DVD June 4. It's been so beautifully restored, it hardly looks like a '70s film . . .

That's a totally reconstructed print that Warner Bros. made. Many movies from the '70s are just red dust! It costs around $20,000 to reconstruct those things. Companies don't want to do that. It's criminal!

Is DVD changing that?

Sure, because it gives these films a further life. They're saved in their original form forever. So the product goes on and becomes a cash cow for film companies.

What makes a Robert Altman film a Robert Altman film?

The actors. The rest of us, as we're preparing a film, are dealing in two dimensions. The minute you put an actor into it, it becomes three-dimensional. The actors are what gives it a life and a density. You'll never see a good film with bad acting. **CATHERINE CELLA**

JUNE 29 2002

Billboard TOP MUSIC VIDEOS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1 — 1 Week At Number 1		
1	NEW		DEUCE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
2	NEW		RENDER KOCH VISION VIDEO 7026	Ani DiFranco	19.98/24.98
3	2	3	MORNING VIEW SESSIONS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
4	6	5	HOMECOMING BLOOPERS SPRINGHOUSE VIDEO/CHORDANT DIST GROUP 44423	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
5	8	24	HELL FREEZES OVER ▲[8] GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
6	1	2	M.O.L. WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99
7	3	14	POPODYSSEY-LIVE ▲ JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
8	4	11	LIVE FROM LAS VEGAS ▲[2] JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
9	NEW		MTV UNPLUGGED NO. 2.0 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54307	Lauryn Hill	14.98/19.98
10	22	12	NEW ORLEANS HOMECOMING SPRINGHOUSE VIDEO/CHORDANT DIST GROUP 44426	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
11	27	13	I'LL FLY AWAY SPRINGHOUSE VIDEO/CHORDANT DIST GROUP 44436	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
12	9	13	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
13	7	4	URETHRA CHRONICLES II MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 953830	Blink-182	19.99 DVD
14	5	8	ONE NIGHT IN PARIS: EXCITER TOUR 2001 MIP O VIDEO/UNIVERSAL MUSIC & VIDEO DIST 18063	Depeche Mode	24.98 DVD
15	17	25	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 586543	U2	19.98/32.98
16	13	27	ONE NIGHT ONLY ● MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 60885	Elton John	16.98/24.98
17	14	9	LIVING WITH THE PAST FUEL 2000/UNIVERSAL MUSIC & VIDEO DIST 61201	Jethro Tull	24.98 DVD
18	23	222	LIVE FROM AUSTIN, TEXAS ▲[7] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
19	19	11	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
20	10	3	GOTS TA BE/UH HUH EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K	9.98 DVD
21	32	71	SUPERNATURAL LIVE ▲[2] ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
22	11	77	THE UP IN SMOKE TOUR ▲[3] EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
23	15	3	A NEW DAY HAS COME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79728	Celine Dion	9.98 DVD
24	16	50	BRITNEY: THE VIDEOS ▲[2] JIVE/ZOMBA VIDEO 41785	Britney Spears	14.98/19.98
25	18	4	IN CONCERT-MERCHANTS OF COOL SANCTUARY/BMG VIDEO 88322	Bad Company	15.98/19.98
26	12	16	FREEDOM BAND SPRINGHOUSE VIDEO/CHORDANT DIST GROUP 44431	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
27	35	20	THE CONCERT FOR NEW YORK CITY ▲[2] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54205	Various Artists	19.98/29.98
28	31	28	STILL UPPER LIP LIVE ● ELEKTRA ENTERTAINMENT 40232	AC/DC	19.98/24.98
29	26	134	LISTENER SUPPORTED ▲[2] BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
30	25	21	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
31	20	7	SLIM SHADY'S WORLD: VOL. 2 GROUND ZERO ENTERTAINMENT 3044	Eminem	14.98 DVD
32	30	2	DON'T LET ME GET ME/GET THE PARTY STARTED LA FACE VIDEO/BMG VIDEO 15117	Pink	7.98 DVD
33	24	79	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
34	34	15	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
35	29	5	JIMI HENDRIX: THE DICK CAVETT SHOW MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 112888	Jimi Hendrix	14.98/19.98
36	RE-ENTRY		LIVE IN NEW YORK CITY ▲[3] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98
37	21	30	FRAT PARTY AT THE PANKAKE FEST ▲ WARNER REPRISE VIDEO 38554	Linkin Park	19.98/24.99
38	RE-ENTRY		THE DANCE ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
39	36	42	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
40	38	16	HISTORIA/IN THE ROUND IN YOUR FACE ● ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 566634	Def Leppard	24.98 DVD

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ▽ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JUNE 29 2002 Billboard® TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	2 Weeks At Number 1			
1	1	3	**HARRY POTTER AND THE SORCERER'S STONE** WARNER HOME VIDEO 21331	Daniel Radcliffe, Emma Watson	2001	PG	24.99
2	2	4	**SNOW DOGS** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr., James Coburn	2001	PG	22.99
3	NEW		**SCOOBY-DOO'S ORIGINAL MYSTERIES** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
4	3	5	**OCEAN'S ELEVEN** WARNER HOME VIDEO 22185	George Clooney, Brad Pitt	2002	PG-13	22.98
5	4	5	**THE FAST AND THE FURIOUS** UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker, Vin Diesel	2001	PG-13	14.98
6	5	6	**SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN** BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
7	6	5	**THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503	Winnie The Pooh	1977	G	24.99
8	14	22	**SHREK** DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers, Eddie Murphy	2001	PG	24.99
9	16	2	**DORA'S BACKPACK ADVENTURE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
10	7	29	**OLIVER & COMPANY** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
11	9	34	**STAR WARS EPISODE 1: THE PHANTOM MENACE** FOXVIDEO 2000092	Liam Neeson, Ewan McGregor	1999	PG	14.98
12	10	122	**STAR WARS TRILOGY** FOXVIDEO 2000743	Mark Hamill, Harrison Ford	1997	PG	39.98
13	8	2	**DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED)** FUNIMATION 3543	Animated	2002	NR	14.95
14	11	2	**DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED)** FUNIMATION 3523	Animated	2002	NR	14.95
15	17	13	**MOULIN ROUGE** FOXVIDEO 2003425	Nicole Kidman, Ewan McGregor	2001	PG-13	14.98
16	19	10	**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
17	12	7	**AMERICAN PIE 2 (RATED)** UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs, Alyson Hannigan	2001	R	14.98
18	23	30	**O BROTHER, WHERE ART THOU?** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
19	24	13	**SPONGE BUDDIES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
20	18	2	**AMERICAN PIE 2 (UNRATED)** UNIVERSAL STUDIOS HOME VIDEO 60154	Jason Biggs, Alyson Hannigan	2002	NR	14.98
21	20	2	**KISS OF THE DRAGON** FOXVIDEO 2003551	Jet Li, Bridget Fonda	2001	R	14.98
22	NEW		**SCOOBY-DOO GOES HOLLYWOOD** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
23	13	3	**DRAGONBALL Z: FUSION-LOSING BATTLE (UNEDITED)** FUNIMATION 3533	Animated	2002	NR	14.95
24	22	15	**CINDERELLA II-DREAMS COME TRUE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
25	28	31	**MEN IN BLACK** COLUMBIA TRISTAR HOME VIDEO 6005292	Tommy Lee Jones, Will Smith	1997	PG-13	9.95
26	NEW		**DARRIN'S DANCE GROOVES** RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
27	26	14	**SCOOBY-DOO AND THE RELUCTANT WEREWOLF** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
28	15	3	**DRAGONBALL Z: FUSION-PLAY FOR TIME (UNEDITED)** FUNIMATION 3513	Animated	2002	NR	14.95
29	NEW		**ELMO'S WORLD: WAKE UP WITH ELMO** SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	Sesame Street Muppets	2002	NR	9.98
30	37	39	**BRING IT ON** UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
31	27	13	**NAUTICAL NONSENSE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
32	36	16	**BRIDGET JONES'S DIARY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
33	RE-ENTRY		**SCOOBY-DOO & THE CYBER CHASE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby-Doo	2001	NR	19.96
34	33	5	**BLUE'S CLUES: READING WITH BLUE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	Blue's Clues	2002	NR	9.95
35	25	2	**SEX AND THE CITY: THE COMPLETE THIRD SEASON** HBO HOME VIDEO/WARNER HOME VIDEO 99233	Sarah Jessica Parker, Kim Cattrall	2001	NR	49.92
36	RE-ENTRY		**SCOOBY-DOO AND THE ALIEN INVADERS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	Animated	2000	NR	19.96
37	RE-ENTRY		**STUART LITTLE** COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis, Michael J. Fox	1999	PG	14.95
38	35	18	**DORA SAVES THE PRINCE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
39	RE-ENTRY		**WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY** HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
40	34	12	**TRAINING DAY** WARNER HOME VIDEO 22530	Denzel Washington, Ethan Hawke	2001	R	22.98

● 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 Nielsen VideoScan. All rights reserved.

JUNE 29 2002 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
			NUMBER 1	2 Weeks At Number 1		
1	1	3	**HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN)** WARNER HOME VIDEO 21331	Daniel Radcliffe, Emma Watson	PG	26.99
2	2	2	**HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)** WARNER HOME VIDEO 22467	Daniel Radcliffe, Emma Watson	PG	26.99
3	NEW		**THE MOTHMAN PROPHECIES** COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere, Laura Linney	PG-13	27.96
4	3	5	**VANILLA SKY** PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise, Penelope Cruz	R	29.99
5	5	5	**OCEAN'S ELEVEN (WIDESCREEN)** WARNER HOME VIDEO 22634	George Clooney, Brad Pitt	PG-13	26.98
6	4	4	**THE OTHERS** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
7	7	4	**SNOW DOGS** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr., James Coburn	PG	29.99
8	6	3	**HOW HIGH** UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man, Redman	R	26.98
9	8	5	**OCEAN'S ELEVEN (FULL-FRAME)** WARNER HOME VIDEO 22185	George Clooney, Brad Pitt	PG-13	26.98
10	9	7	**BEHIND ENEMY LINES** FOXVIDEO 2003802	Owen Wilson, Gene Hackman	PG-13	27.98
11	10	3	**STATE PROPERTY** LIONS GATE HOME ENTERTAINMENT/STERLING HOME ENTERTAINMENT 7954	Beanie Sigel	R	24.99
12	11	4	**FROM HELL** FOXVIDEO 2003557	Johnny Depp, Heather Graham	R	29.98
13	NEW		**BLUE VELVET** MGM HOME ENTERTAINMENT 1003504	Kyle MacLachlan, Isabella Rossellini	R	24.98
14	19	6	**ALI** COLUMBIA TRISTAR HOME VIDEO 06689	Will Smith	R	24.96
15	12	3	**SEX AND THE CITY: THE COMPLETE THIRD SEASON** HBO HOME VIDEO/WARNER HOME VIDEO 99237	Sarah Jessica Parker, Kim Cattrall	NR	49.98
16	14	6	**NOT ANOTHER TEEN MOVIE** COLUMBIA TRISTAR HOME VIDEO 07602	Chyler Leigh, Chris Evans	R	27.96
17	13	22	**STAR WARS: EPISODE I-THE PHANTOM MENACE** FOXVIDEO 2002391	Liam Neeson, Ewan McGregor	PG	29.98
18	RE-ENTRY		**SHREK (SPECIAL EDITION)** DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers, Eddie Murphy	PG	26.99
19	RE-ENTRY		**THERE'S SOMETHING ABOUT MARY** FOXVIDEO 4112263	Ben Stiller, Cameron Diaz	R	34.95
20	NEW		**MR. SHOW: THE COMPLETE FIRST AND SECOND SEASONS** HBO HOME VIDEO/WARNER HOME VIDEO 99272	Bob Odenkirk, David Cross	NR	34.98
21	18	4	**ROSE RED** LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8015	Nancy Travis	NR	24.99
22	17	7	**MEN IN BLACK** COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones, Will Smith	PG-13	19.95
23	NEW		**UHF** MGM HOME ENTERTAINMENT 1003515	Weird Al Yankovic	PG-13	14.95
24	21	12	**TRAINING DAY** WARNER HOME VIDEO 21962	Denzel Washington, Ethan Hawke	R	26.98
25	15	5	**DIRTY DANCING** ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze, Jennifer Grey	PG-13	14.98

JUNE 29 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	WKS ON CHART	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	2 Weeks At Number 1	
1	1	2	**HARRY POTTER AND THE SORCERER'S STONE** WARNER HOME VIDEO 21331	Daniel Radcliffe, Emma Watson	PG
2	2	3	**VANILLA SKY** PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise, Penelope Cruz	R
3	3	5	**OCEAN'S ELEVEN** WARNER HOME VIDEO 22185	George Clooney, Brad Pitt	PG-13
4	NEW		**THE MOTHMAN PROPHECIES** COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere, Laura Linney	PG-13
5	4	4	**THE OTHERS** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
6	5	4	**SNOW DOGS** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr., James Coburn	PG
7	6	3	**DOMESTIC DISTURBANCE** PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta, Vince Vaughn	PG-13
8	8	3	**HOW HIGH** UNIVERSAL STUDIOS HOME VIDEO 89933	Method Man, Redman	R
9	12	8	**BLACK KNIGHT** FOXVIDEO 2003988	Martin Lawrence	PG-13
10	10	4	**CORKY ROMANO** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32345	Chris Kattan	PG-13
11	9	7	**BEHIND ENEMY LINES** FOXVIDEO 2004039	Owen Wilson, Gene Hackman	PG-13
12	7	4	**FROM HELL** FOXVIDEO 2003858	Johnny Depp, Heather Graham	R
13	13	5	**SPY GAME** UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford, Brad Pitt	R
14	11	5	**NOT ANOTHER TEEN MOVIE** COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh, Chris Evans	R
15	14	9	**SERENDIPITY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack, Kate Beckinsale	PG-13
16	15	6	**ALI** COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	R
17	16	3	**OUT COLD** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 54534	Jason London, Willie Garson	PG-13
18	18	12	**RIDING IN CARS WITH BOYS** COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore, Steve Zahn	PG-13
19	17	10	**BANDITS** MGM HOME ENTERTAINMENT 1003234	Bruce Willis, Billy Bob Thornton	PG-13
20	19	12	**TRAINING DAY** WARNER HOME VIDEO 21962	Denzel Washington, Ethan Hawke	R

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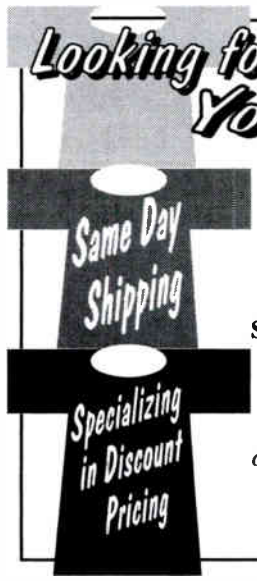

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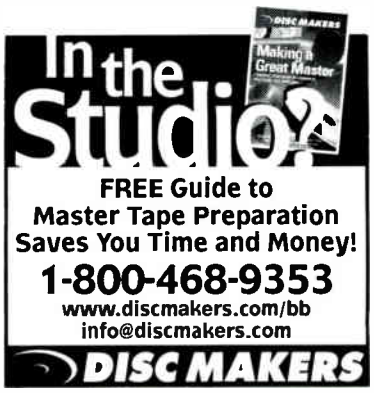

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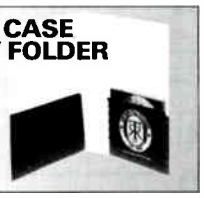

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World Radio History

PROGRAMMING

JUNE 29 2002

Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending JUNE 16, 2002

BET
Continuous programming
1234 W. Street, NE, Washington, D.C. 20018

1. EMINEM, WITHOUT ME
2. KHIA, MY NECK, MY BACK
3. IRV GOTTI PRESENTS TH, DOWN 4 U
4. TRUTH HURTS, ADDICTIVE
5. MARIO, JUST A FRIEND
6. B2K, GOTS TA BE
7. JERMAINE DUPRI, WELCOME TO ATLANTA
8. LIL' ROMEO, 2 WAY
9. P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
10. SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)
11. ASHANTI, FOOLISH
12. CLIPSE, GRINDIN
13. BIG TYMERS, STILL FLY
14. JA RULE, DOWN ASS CHICK
15. AMERIE, WHY DON'T WE FALL IN LOVE
16. BRANDY, FULL MOON
17. NIVEA, DON'T MESS WITH MY MAN
18. CAM'RON, OH BOY
19. JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
20. USHER, U DON'T HAVE TO CALL
21. TWEET, CALL ME
22. MUSIQ, HALFCRAZY
23. LIL BOW WOW, TAKE YA HOME
24. B. RICH, WHOA NOW
25. WYCLEF JEAN, TWO WRONGS
26. OUTKAST, LAND OF A MILLION DRUMS
27. ISYSS, DAY & NIGHT
28. DONELL JONES, YOU KNOW THAT I LOVE YOU
29. BOYZ II MEN, THE COLOR OF LOVE
30. NELLY, HOT IN HERRE
31. MASTER P, ROCK IT
32. BUSTA RHYMES, PASS THE COURVOISIER PART II
33. P. DIDDY, I NEED A GIRL (PART ONE)
34. SHARISSA, NO HALF STEPPIN
35. AVANT, MAKIN GOOD LOVE
36. FAITH EVANS, BURNIN' UP
37. WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
38. ASHANTI, HAPPY
39. NAUGHTY BY NATURE, FEELS GOOD
40. DAVE HOLLISTER, KEEP LOVIN' YOU

NEW ONS
SCARFACE, ON MY BLOCK
SMILEZ & SOUTHSTAR, WHO WANT THIS?

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. ALAN JACKSON, DRIVE (FOR DADDY GENE)
2. KENNY CHESNEY, THE GOOD STUFF
3. WILLIE NELSON, MENDOCINO COUNTY LINE
4. BROOKS & DUNN, MY HEART IS LOST TO YOU
5. BRAD PAISLEY, I'M GONNA MISS HER
6. DIAMOND RIO, BEAUTIFUL MESS
7. DARRYL WORLEY, I MISS MY FRIEND
8. GARY ALLAN, THE ONE
9. LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
10. PHIL VASSAR, AMERICAN CHILD
11. TRACE ADKINS, HELP ME UNDERSTAND
12. TRICK PONY, JUST WHAT I DO
13. ALISON KRAUSS, SITTING IN THE WINDOW OF MY ROOM
14. BLAKE SHELTON, OL' RED
15. CYNDI THOMSON, I'M GONE
16. EMERSON DRIVE, I SHOULD BE SLEEPING
17. TOBY KEITH, I WANNA TALK ABOUT ME
18. SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
19. CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
20. CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
21. TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
22. STEVE AZAR, I DON'T HAVE TO BE ME
23. ALISON KRAUSS & UNION, LET ME TOUCH YOU FOR AWHILE
24. BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU
25. RASCAL FLATTS, I'M MOVIN' ON
26. TIM MCGRAW, ANGEL BOY
27. KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
28. KENNY CHESNEY, YOUNG
29. TOBY KEITH, MY LIST
30. LONESTAR, NOT A DAY GOES BY
31. DIXIE CHICKS, LONG TIME GONE
32. NICKEL CREEK, THE LIGHTHOUSE'S TALE
33. TIM MCGRAW, THE COWBOY IN ME
34. KASEY CHAMBERS, NOT PRETTY ENOUGH
35. MONTGOMERY GENTRY, COLD ONE COMIN' ON
36. JO DEE MESSINA, BRING ON THE RAIN
37. JO DEE MESSINA, DARE TO DREAM
38. LITTLE BIG TOWN, DON'T WASTE MY TIME
39. KEITH URBAN, WHERE THE BLACKTOP ENDS
40. ALISON KRAUSS, THE LUCKY ONE

NEW ONS
DIXIE CHICKS, LONG TIME GONE
WILLIE NELSON & SHERYL CROW, ABILENE
WILLIE NELSON, MARIA (SHUT UP AND KISS ME)

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. EMINEM, WITHOUT ME
2. NELLY, HOT IN HERRE
3. KELLY OSBOURNE, PAPA DON'T PREACH
4. PINK, JUST LIKE A PILL
5. PAPA ROACH, SHE LOVES ME NOT
6. JA RULE, DOWN ASS CHICK
7. P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
8. JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
9. CHAD KROEGER FEAT. JO, HERO
10. CAM'RON, OH BOY
11. KORN, HERE TO STAY
12. AVRIL LAVIGNE, COMPLICATED
13. WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
14. BRANDY, FULL MOON
15. ASHANTI, HAPPY
16. DIRTY VEGAS, DAYS GO BY
17. HOOBASTANK, RUNNING AWAY
18. VINES, GET FREE
19. P.O.D., BOOM
20. B2K, GOTS TA BE
21. TRUTH HURTS, ADDICTIVE
22. PAULINA RUBIO, DON'T SAY GOODBYE
23. WHITE STRIPES, FELL IN LOVE WITH A GIRL
24. SHERYL CROW, SOAK UP THE SUN
25. TRUST COMPANY, DOWNFALL
26. WYCLEF JEAN, TWO WRONGS
27. THE CALLING, ADRIENNE
28. BOX CAR RACER, I FEEL SO
29. TWEET, CALL ME
30. KHIA, MY NECK, MY BACK
31. PUDDLE OF MUDD, DRIFT & DIE
32. ALICIA KEYS, HOW COME YOU DON'T CALL ME
33. MARIO, JUST A FRIEND
34. JOHN MAYER, NO SUCH THING
35. OUTKAST, LAND OF A MILLION DRUMS
36. CREED, ONE LAST BREATH
37. NEW FOUND GLORY, MY FRIENDS OVER YOU
38. CRAIG DAVID, WALKING AWAY
39. BRITNEY SPEARS, OVERPROTECTED
40. BIG TYMERS, STILL FLY

NEW ONS
NO NEW ONS THIS WEEK

VH1
Continuous programming
1515 Broadway, New York, NY 10036

1. NO DOUBT, HELLA GOOD
2. CHAD KROEGER FEAT. JO, HERO
3. SHERYL CROW, SOAK UP THE SUN
4. JIMMY EAT WORLD, THE MIDDLE
5. PINK, DON'T LET ME GET ME
6. WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
7. ALANIS MORISSETTE, PRECIOUS ILLUSIONS
8. CREED, ONE LAST BREATH
9. COUNTING CROWS, AMERICAN GIRLS
10. MOBY, WE ARE ALL MADE OF STARS
11. GOO GOO DOLLS, HERE IS GONE
12. MARY J. BLIGE, RAINY DAYZ
13. DEFAULT, WASTING MY TIME
14. VANESSA CARLTON, A THOUSAND MILES
15. ANASTACIA, ONE DAY IN YOUR LIFE
16. JOHN MAYER, NO SUCH THING
17. MARC ANTHONY, I'VE GOT YOU
18. TOMMY LEE, HOLD ME DOWN
19. THE CORRS, WHEN THE STARS GO BLUE
20. NICKELBACK, TOO BAD
21. DIRTY VEGAS, DAYS GO BY
22. OUR LADY PEACE, SOMEWHERE OUT THERE
23. CRAIG DAVID, WALKING AWAY
24. MUSIQ, HALFCRAZY
25. LENNY KRAVITZ, STILLNESS OF HEART
26. THE CALLING, ADRIENNE
27. CELINE DION, A NEW DAY HAS COME
28. TENACIOUS D, TRIBUTE
29. BRANDY, FULL MOON
30. COURSE OF NATURE, CAUGHT IN THE SUN
31. SHAKIRA, UNDERNEATH YOUR CLOTHES
32. AALIYAH, MORE THAN A WOMAN
33. BRYAN ADAMS, HERE I AM
34. NORAH JONES, DON'T KNOW WHY
35. THE CALLING, WHEREVER YOU WILL GO
36. MARY J. BLIGE, FAMILY AFFAIR
37. PINK, GET THE PARTY STARTED
38. DAVE MATTHEWS BAND, EVERYDAY
39. KYLIE MINOGUE, LOVE AT FIRST SIGHT
40. KELLY OSBOURNE, PAPA DON'T PREACH

NEW ONS
AMERIE, WHY DON'T WE FALL IN LOVE
BEYONCE, WORK IT OUT
CELINE DION, I'M ALIVE
DIXIE CHICKS, LONG TIME GONE
PINK, JUST LIKE A PILL
ROBERT PLANT, DARKNESS, DARKNESS
RED HOT CHILI PEPPERS, BY THE WAY
OARIOUS RUCKER, WILD ONE

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 29, 2002

muchmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

PINK, JUST LIKE A PILL (NEW)

[OVEN FRESH]

KYLIE MINOGUE, LOVE AT FIRST SIGHT
THE MOONEY SUZUKI, IN A YOUNG MAN'S MIND
FAITH EVANS, BURNIN' UP
SAVES THE DAY, FREAKISH
THE USED, BOXFULL OF SHARP OBJECTS
JERMAINE DUPRI & LUDACRIS, WELCOME TO ATLANTA
VANESSA CARLTON, ORDINARY DAY
SWITCHED, INSIDE
LOOPER, THE SNARE

MTV2
Continuous programming
1515 Broadway, New York, NY 10036

DAVE MATTHEWS BAND, WHERE ARE YOU GOING
GOLDFINGER, OPEN YOUR EYES
MESHELL NDEGEOCELLO, POCKETBOOK
RED HOT CHILI PEPPERS, BY THE WAY
JERMAINE DUPRI & LUDACRIS, WELCOME TO ATLANTA
FAITH EVANS, BURNIN' UP
DAKENFOLD, READY STEADY GO
JACK JOHNSON, FLAKE

MTV Music Television EN ESPAÑOL
Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

NELLY FURTADO, ON THE RADIO (REMEMBER THE DAYS)
NO DOUBT, HELLA GOOD
GARBAGE, BREAKING UP THE GIRL
KABAH, LA VIDA QUE VA
MOBY, WE ARE ALL MADE OF STARS
JUANES, A DIOS LE PIDO
P.O.D., YOUTH OF THE NATION
KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
PAULINA RUBIO, DON'T SAY GOODBYE
SYSTEM OF A DOWN, TOXICITY
EMINEM, WITHOUT ME
DARREN HAYES, INSATIABLE
SHAKIRA, UNDERNEATH YOUR CLOTHES
BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
KORN, HERE TO STAY
MARILYN MANSON, TAINTED LOVE
WESTLIFE, A WORLD OF OUR OWN
SOPHIE ELLIS BEXTOR, MURDER ON THE DANCEFLOOR
THE CALLING, WHEREVER YOU WILL GO
PINK, GET THE PARTY STARTED

G·A·C Great American Country
Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

STEVE AZAR, I DON'T HAVE TO BE ME (TIL MONDAY)
LONESTAR, NOT A DAY GOES BY
ALAN JACKSON, DRIVE (FOR DADDY GENE)
BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
EMERSON DRIVE, I SHOULD BE SLEEPING
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
BROOKS & DUNN, MY HEART IS LOST TO YOU
MARK CHESNUTT, SHE WAS
GARY ALLAN, THE ONE
PHIL VASSAR, AMERICAN CHILD
ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
BLAKE SHELTON, OL' RED
TRICK PONY, JUST WHAT I DO
KENNY CHESNEY, THE GOOD STUFF
REBECCA LYNN HOWARD, FORGIVE
BRAD MARTIN, BEFORE I KNEW BETTER
SHANNON LAWSON, GOODBYE ON A BAD DAY
TRACE ADKINS, HELP ME UNDERSTAND

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS (NEW)
KID ROCK, YOU NEVER MET A MOTHER F*** QUITE LIKE ME (NEW)
LIL BOW WOW, BASKETBALL (NEW)
DAVID USHER, MY WAY OUT (NEW)
DANKO JONES, SOUND OF LOVE (NEW)
ROBIN BLACK & THE INTERGALACTIC ROCKSTARS, SOME OF YOU BOYS (NEW)
THE CALLING, ADRIENNE (NEW)
NEW FOUND GLORY, MY FRIENDS OVER YOU (NEW)
AVRIL LAVIGNE, COMPLICATED
ASHANTI, FOOLISH
SUM 41, WHAT WE'RE ALL ABOUT
CHAD KROEGER, HERO
EMINEM, WITHOUT ME
NO DOUBT, HELLA GOOD
OUR LADY PEACE, SOMEWHERE OUT THERE
VANESSA CARLTON, A THOUSAND MILES
P. DIDDY, I NEED A GIRL (PART ONE)
SWOLLEN MEMBERS, BRING IT HOME
KORN, HERE TO STAY
DAVID USHER, A DAY IN THE LIFE

Channel [V]
Continuous programming
6/F, One Harbourfront, 18 Tak Fung, Street Kowloon, Hong Kong

BLUE, FLY BY
SHAKIRA, UNDERNEATH YOUR CLOTHES
NO DOUBT, HELLA GOOD
DAVID USHER, BLACK BLACK HEART
BRANDY, FULL MOON
DARREN HAYES, INSATIABLE
PINK, DON'T LET ME GET ME
MOBY, WE ARE ALL MADE OF STARS
A-1, MAKE IT GOOD
UTADA HIKARU, LIGHT

URBAN X-PRESSIONS
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3900 Main St, Philadelphia, PA 19127

LAURYN HILL, LIKE WATER
EMINEM, WITHOUT ME
DONELL JONES, YOU KNOW THAT I LOVE YOU
TRUTH HURTS, ADDICTIVE
ALICIA KEYS, HOW COME YOU DON'T CALL ME
NAUGHTY BY NATURE, FEELS GOOD (DON'T WORRY BOUT A THING)
GLENN LEWIS, IT'S NOT FAIR
STYLES, THE LIFE
BRANDY, FULL MOON
IRV GOTTI PRESENTS THE INC., DOWN 4 U
JILL SCOTT, GIMME
NAS, ONE MIC
P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
N*E*R*D*, ROCK STAR
BENZINO, SHINE LIKE SON

CMC
CALIFORNIA MUSIC CHANNEL
15 hours weekly
10227 E 14th St, Oakland, CA 94603

IRV GOTTI PRESENTS THE INC., DOWN 4 U
EMINEM, WITHOUT ME
P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
DIRTY VEGAS, DAYS GO BY
ASHANTI, HAPPY
MARIO, JUST A FRIEND 2002
AVRIL LAVIGNE, COMPLICATED
JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
NO DOUBT, HELLA GOOD
USHER, U DON'T HAVE TO CALL

Music & Showbiz™

by Carla Hay

MUCHMUSIC MAYHEM: Kid Rock and fiancée **Pamela Anderson's** sexually charged antics, **Sum 41's** pranks, and **Swollen Members'** armful of awards: Those were just some of the highlights of the 2002 MuchMusic Video Awards, held June 16 at the network's Toronto headquarters.

SUM 41

The event—attended by more than 1,500 people—resembled a boisterous house party. Vancouver-based rock band **Nickelback** kicked off the show by ripping through a spirited version of "Too Bad." The band later won the awards for best video and MuchLOUD best rock video for the "Too Bad" clip.

With four prizes, Swollen Members dominated the winners' circle. The Toronto act's "Fuel Injected" (featuring **Moka Only**) won awards for MuchVIBE best rap video, best independent video, best VideoFact video, and best director (**Wendy Morgan**). Swollen Members performed the hit song on the show.

Other performers at the awards show were **Bow Wow**, **Shakira**, **Avril Lavigne**, and **Puddle of Mudd**.

Awards show presenters Kid Rock and Canadian-born actress Anderson provided the event's most unforgettable moment. Onstage, a disheveled Kid Rock said, "I think I might have done something wrong in asking Pamela to marry me, and that is, I did not ask Canada's permission. Is it OK, Canada?"

Then he and Anderson snuggled and kissed passionately. Kid Rock added: "I've got no problem with drinking Canadian beer for the rest of my life."

Shakira was visibly moved by her wins for top international video artist and favorite international artist for "Whenever, Wherever." "It's great to be here," she said. "I just want to say gracias, gracias, gracias—and all my love to my Canadian fans."

Lavigne, 17, told *Billboard*, "I used to watch this show back in Napanee [Ontario] when I was growing up. I used to wish I was on it, and now I am." Backstage, the punky pop singer began to light up a cigarette but was quickly dissuaded by a handler because of the presence of photographers.

Modern rock band Sum 41 (winner of the favorite Canadian group award for the "In Too Deep" video) showed up at the event in a school bus and performed "What We're All About." During Shakira's performance, Sum 41 playfully sprayed the audience with water guns. Onstage, drummer **Steve "Stevo32" Jocz** lighted firecrackers and threw one into the crowd. "We're starting to work on our next album," bassist **Cone McCaslin** told *Billboard*. "We hope it will be out in November."

Most of the awards were chosen by an in-house MuchMusic panel. Fans selected the winners of the four people's choice awards via phone and online voting.

A complete list of winners can be found at billboard.com/awards.

Additional reporting by Larry LeBlanc in Toronto.

NEWSLINE...

On June 18, Federal Communications Commission (FCC) Media Bureau Chief Ken Ferree said that next spring, the FCC will announce a "blockbuster" review order that will affect radio ownership . . . Clear Channel Radio ups Don Howe to president of Clear Channel Advantage, the company's cross-platform sales effort. Howe, who was West Coast senior VP, has been replaced in that position by Charlie Rahilly, previously a regional VP for Clear Channel's Los Angeles cluster. In other Clear Channel news, Kelly Kibler is elevated to VP/market manager of the Las Vegas cluster. Kibler was director of sales for the Dallas cluster.
Compiled by Carla Hay.

World Radio History

John Adams

Continued from page 1

wondered why a 52-year-old musician was getting the kind of treatment usually reserved for deceased composers or silver anniversaries.

For Adams, the question is itself indicative of the gulf that divides classical music from other artistic endeavors. "If you're any kind of successful [visual] artist, at a certain point in your career you have a one-man show," Adams explained during a recent visit to New York. "As a poet, it would be assumed that if you've produced four or five books and reached the age of 53 or 54, you might produce your collected poems. So what's so special about this? The question is a comment on how people view contemporary classical music."

The release of *The John Adams Earbox* was auspicious for another reason, as well: It provided an opportunity to take stock of several decades' worth of creative achievement before plunging into

HURWITZ

a steady stream of activity soon to become a veritable flood. The July 30 Nonesuch release of a major orchestral piece, *Naïve and Sentimental Music*, marks the beginning of a year in which the Bay Area-based composer commands center stage in New York, with a newly commissioned work to be premiered by the New York Philharmonic in September, a multi-evening festival at New York's Lincoln Center next May, and the beginning of a three-year term as composer-in-residence at Carnegie Hall in September 2003.

RETAINING ONE'S NAÏVETÉ

The Nonesuch recording of *Naïve and Sentimental Music* was made by conductor Esa-Pekka Salonen and the Los Angeles Philharmonic, who premiered the work in 1999. That orchestra and others subsequently performed it in New York, Boston, Chicago, Cleveland, and throughout Europe. A sprawling composition nearly 50 minutes in length, the work demonstrates a duality that has emerged in several recent Adams scores, looking backward to aspects of his earlier music while simultaneously forging resolutely forward with new techniques and unexpected choices.

Adams found his title in the writings of German poet Friedrich Schiller, whose 1795 essay "On Naïve and Sentimental Poetry" posited two types of artists: those who create in an un-self-conscious manner and those prone to analyze their efforts as they work.

"It's a playful title, as many of my titles are," Adams says. "At the same time, this title is about dichotomies. I feel that my compositional psyche is very much balanced between polarities: a sentimental side—by which I mean being in touch with one's sentiments—and also a desire to retrieve that sense of naïveté, which is so intensely important to artists but which gets corrupted along the way."

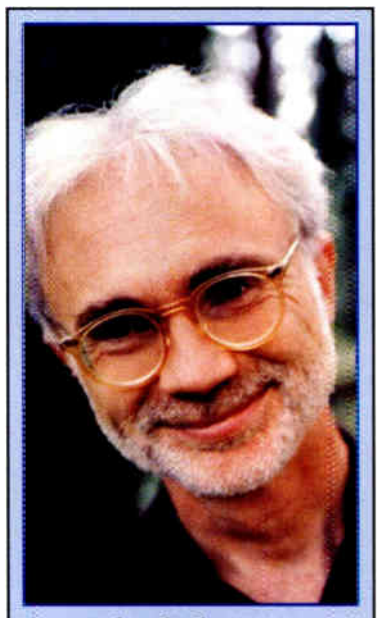
The music illustrates that dichotomy. Adams uses an enormous orchestral palette to depict both wistful, soothing melodies and bombastic climaxes. The first movement, which shares its title with the entire piece, opens with an extended, lazy drift through harmonically ambiguous chords that build slowly to a riotous, sunny climax. The second, "Mother of the Man," is a meditative, dreamlike lull with prominent guitar that contains some of Adams' loveliest music to date. "Chain to the Rhythm," the finale, will sound familiar to longtime Adams listeners: Its driving rhythmic blocks and melodic motifs echo such early works as *Harmonielehre* (composed in 1984-'85) and *The Chairman Dances* (composed in 1984). Here, however, swooping horns and sweeping harps lead to an ending as indefinite as the beginning.

Jim McDaniels, sales manager for the Tower Sunset Classical Annex in Los Angeles, predicts that *Naïve and Sentimental Music*, like many Adams discs before it, will be his No. 1 seller upon release. "Adams is easily the best-selling contemporary composer," McDaniels says. "We've had an advance of the new disc since March that we've played many times in the store, and the customers have always enjoyed it. It's a wonderful piece—probably his most listener-friendly since *Harmonielehre*."

CONTEMPORARY VENTURES

The divide between spontaneity and self-reflection isn't the only duality that Adams addresses in his work. Though he is deeply in touch with the history and evolution of classical composition, Adams is very much concerned with the ways in which the classical tradition can engage in a dialogue with contemporary life. Much of his music is brushed with the vibrant energy of pop and occasionally borrows its instrumentation. His operas *Nixon in China* and *The Death of Klinghoffer* were based on contemporary historical events; other works, like the nativity oratorio *El Niño*, recast timeless tales in a modern light.

That preoccupation with making music that is mindful of the past yet rooted in the present may explain why the New York Philharmonic turned to Adams when it decided to commission a new piece commemorating the events of last Sept. 11. Adams had been in London on that day; he learned of the tragedy while rehearsing a scene from *The Death of Klinghoffer*, which is based on



'I feel that my compositional psyche is very much balanced between polarities: a sentimental side—by which I mean being in touch with one's sentiments—and also a desire to retrieve that sense of naïveté, which is so intensely important to artists but which gets corrupted along the way.'

—JOHN ADAMS

the hijacking of the Italian cruise ship Achille Lauro by Palestinian terrorists in 1984.

"Although I had absolutely no intention of writing such a piece," Adams recalls, "the day the request came through, I knew immediately that I not only wanted to do the piece but that I should do it." The work-in-progress, titled *On the Transmigration of Souls*, focuses not on the event itself but on the countless lives it touched.

"I drew my model from several works by Charles Ives," Adams explains. " 'The Fourth Symphony,' 'The Unanswered Question,' 'The Concord Sonata,' and many of his songs have this feeling of grappling—in a very Yankee way, like Emerson's essays—with the whole notion of existence." To evoke the voices of the thousands who lost loved ones, Adams collected fragments of texts from missing-person posters and Web sites that compiled the reminiscences of victims' friends and relatives.

"The thing that struck me most was that nowhere did anyone who was deeply moved start spouting off great poetry," Adams says. "When people say 'Words fail,' they really mean it. So they say these very simple things: 'We miss you,' 'He was the apple of my dad's eye,' 'He used to call me every day—I'm still waiting for the phone to ring.' My challenge was to find a musical framework in which to incorporate this simple language and give it a kind of transcendental luminescence."

For New York Philharmonic executive director Zarin Mehta, the portion of the work he has seen so far confirms that the orchestra awarded its commission wisely. "This is a very serious subject," Mehta says. "We thought that John would deal with it with great elegance and sincerity, and, at the same time, passion. We've seen the score for about 60% of the piece, and it's going to be a remarkable composition."

BUSY IN THE BIG APPLE

If the New York arts season begins on a solemn note with that Philharmonic premiere, it will end next May with a celebration, when Lincoln Center presents a nine-event tribute to Adams in its "Great Performers" series. Salonen and the Los Angeles Philharmonic will perform *El Niño* at the Brooklyn Academy of Music and *Naïve and Sentimental Music* at Avery Fisher Hall. Adams himself will conduct the New York City Ballet in the world premiere of a ballet set to his recent orchestral work *Guide to Strange Places*. He will also lead the London Sinfonietta and the Juilliard Orchestra in programs of his works.

According to Lincoln Center VP of programming Jane Moss, the celebration was sparked by the impending premiere of *El Niño*, a work commissioned in part by Lincoln Center. "It was such a major event in and of itself that I thought, 'Wouldn't it be wonderful to build a festival around it?' " she says. "With the exception of Wynton Marsalis, this is the only time that there's ever been a multi-constituent Lincoln Center project related to a living American composer."

Adams will take on an even greater role in New York's musical life when he succeeds Pierre Boulez as composer-in-residence at Carnegie Hall. In his new position, he will participate in the development of artistic initiatives and educational programs for Carnegie's performance spaces, including the new Zankel Hall, which opens the month he arrives.

"I'm a huge believer in the presence of the living, breathing composer as part of the daily life of a musical organization," Carnegie artistic advisor Ara Guzelimian says. "John is most vital to us as a resource in terms of the artists and music he's interested in. And, as an American of his generation, that means beyond contemporary or American or even classical music."

If the proximity of these events makes it seem that Adams has suddenly become flavor of the month, both the Lincoln Center festival and the Carnegie Hall title were years in the making. Moss, Guzelimian, and Carnegie Hall executive director Robert Harth all have longstanding relationships with the composer and a deep passion for his work—qualities they share with Nonesuch president Bob Hurwitz.

Hurwitz's commitment to documenting Adams' complete works has added immeasurably to the composer's profile. Even before *Naïve and Sentimental Music* was scheduled for release, Hurwitz was already making plans to record *Guide to Strange Places* and *On the Transmigration of Souls* during the coming year. Adams literally can't imagine what his career might have been like without Nonesuch.

MEHTA

"When the *Earbox* came out, people commented on the fact that the box [contained] 700 minutes of music, and somebody had to listen to those things over and over again and decide on the sequencing," Adams says. "And they just didn't believe me when I said that the person who did it all was Bob Hurwitz. I would get test pressings and I couldn't even listen to them, and then I would get a phone call from Bob saying, 'At about a minute-seventeen there's a glitch; you should listen to it . . .' He's involved on every level, from the most microscopic up to the most big-picture philosophical level."

For Hurwitz, the effort is clearly a labor of love. "When I was a kid in college, I remember going to the record store every couple of weeks to see if there was a new Miles Davis record," Hurwitz reflects. "I feel the same way when I'm going to hear a new John Adams piece—it has the same kind of excitement. It's a different form of music, but they're very similar in that they are artists who never settled on one thing and always break new ground."

World Radio History

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

KORN-FED GLORY: Although rapper **Eminem** maintains a commanding lead on The Billboard 200, rock makes noise, too, accounting for seven slots in the top 20, including three in the top 10. Leading the genre's charge are new entries from **Korn** (No. 2, 434,000 units) and **New Found Glory** (No. 4, 91,000), while at No. 10, newcomer **Avril Lavigne** achieves a second-week increase (up 12%)—a rare sight in the top 10. Korn misses notching its third No. 1, but New Found Glory exhibits huge growth: Its previous album peaked at No. 107.

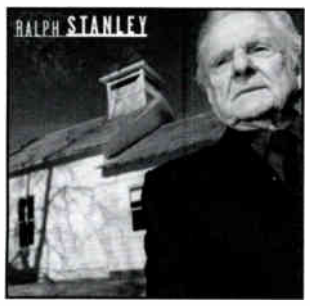
This is the first time that two rock acts have entered the top five simultaneously since the Sept. 29, 2001, issue of *Billboard*, when **Nickelback** and **Bob Dylan**, whose albums were released Sept. 11, entered at No. 2 and No. 5, respectively. Lavigne, a guest on *The Late Late Show With Craig Kilborn*, becomes the first debut artist to follow a top 10 start with a second-week gain since **Britney Spears** firmed her hold at No. 1 in the Feb. 6, 1999, issue.

Two 50-somethings join the rock parade, as the soundtrack from MTV's *The Osbournes*, featuring **Ozzy Osbourne**, enters at No. 13 (56,500), followed immediately by **David Bowie** (No. 14, 55,000). It's Bowie's biggest sales week in Nielsen SoundScan's 12-year history and his highest chart standing since 1984, when *Tonight* peaked at No. 11. Both British vets have basked in the spotlight lately: *The Osbournes* was one of the most talked-about series on TV in recent months, while Bowie benefits from a well-oiled publicity campaign, including stops on *Today* and *Late Show With David Letterman*.

Also waving rock's banner are **Sheryl Crow** at No. 11 and the *Spider-Man* soundtrack at No. 14. This marks the third time in the past eight weeks that rock parks seven albums inside the top 20, but Eminem views this bustle from afar. The 529,500 copies moved in his third complete week lead Korn by a 21% margin, squelching what appeared to be a close race when Korn first hit stores.

COUNTRY COMFORT: As Father's Day shopping helps spark a 12.8% increase in album sales over the previous week (see Market Watch, page 8), CMT's first-ever Flameworthy Awards perk a country resurgence, while the launch of **Ralph Stanley's** eponymous album rallies a bluegrass revival.

Alan Jackson, who played for the show and won an award, has the most conspicuous gain among the CMT crowd, as a 46% increase lifts him 24-12 on The Billboard 200. Other winners and/or performers who prosper include **Kenny Chesney** (No. 8, up 13.6%), **Brad Paisley** (62-45, up 35.7%), **Toby Keith** (91-72, up 47%), **Brooks & Dunn** (84-79, up 22%), **Martina McBride** (94-81, up 29%), and **Tim McGraw** (90-85, up 17%).



A performance on the Flameworthy show featuring **Earl Scruggs**, **Keith Urban**, and **Alison Krauss + Union Station** put the spotlight on bluegrass, but the bigger catalysts for this issue's bluegrass spikes sprang from the launch of Stanley's album, including performances on *The Tonight Show With Jay Leno* and CBS' *The Early Show*, plus an article in the June 10 issue of *Time*.

In that media glow, the *O Brother, Where Art Thou?* soundtrack, which features Stanley, returns to No. 1 on Top Country Albums and zips 19-7 on the big chart (up 61%), while his own album scores the Hot Shot Debut at No. 22 on the country list. In so doing, 75-year-old Stanley becomes the oldest living artist to earn country's highest album bow since that chart was introduced in 1964—a distinction that eluded two noteworthy talents. Scruggs was 77 last year when his *Earl Scruggs and Friends* had the second-highest bow in the same week that Keith entered at No. 1, and, in 1980, comic legend **George Burns**, then 84, was only one rung below a new **Anne Murray** album when his *I Wish I Was Eighteen Again* started at No. 24.

Krauss' latest is among the bluegrass albums that prosper on The Billboard 200 (162-126, up 49%), while on the country chart, *Time-Life's Treasury of Bluegrass* wins the Pacesetter (41-30) and *O Brother* sibling *Down From the Mountain* bounds 44-33, each with gains of 81%.

FEATS: Razor & Tie is known for its successful compilations culled from other labels' acts, but the label can now brag about two of its own, as albums by **Atmosphere** and **the Clarks** debut in the top two slots on Heatseekers . . . **Andrea Bocelli** emerges in the Father's Day rush, rising 199-127 on The Billboard 200 with the Pacesetter award. His 88% gain over prior-week sales follows a *Live With Regis and Kelly* visit and concert stops in New York, Boston, and Washington, D.C.

Additional reporting by Wade Jessen in Nashville and Marc Zubatkin in New York.

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

IT'S HERRE: **Nelly's** "Hot in Herre" slides into the No. 1 spot on The Billboard Hot 100, ending the 10-week run of **Ashanti's** "Foolish." "Herre" gains 10 million listener impressions for a total audience of 122.5 million—7 million more than **Eminem's** "Without Me" garners, as it moves 4-2.

"Herre" is the first No. 1 for Nelly; his previous peak was No. 3, which he attained with "Ride Wit Me" in June 2001 and as a featured artist on **Jagged Edge's** "Where the Party At" in September 2001.

"Herre" is also the first Hot 100 No. 1 for Universal Records in its 6½-year existence. The label previously reached the runner-up spot with "Give Me Just One Night (Una Noche)" by **98°** in September 2000. Universal has, however, topped the Hot 100 Airplay chart twice before, with "Kryptonite" by **3 Doors Down** in October 2000 and "Tubthumping" by **Chumbawamba** in November 1997.

BOOT CAMP: **Toby Keith's** "Courtesy of the Red, White and Blue (The Angry American)" crashes the top 10 on Hot Country Singles & Tracks with the chart's second-largest increase (12-8, 528 detections). This follows a flap in which ABC balked at scheduling Keith for the network's Independence Day special, *In Search of America: A July 4th Musical Celebration*—a decision for which Keith and his fans have blamed **Peter Jennings**, the network's news anchor.

"Courtesy" includes the lyrics "We'll put a boot in your ass/It's the American way." A network spokesperson said producers found the "angry" song inappropriate to open the special.

The ensuing airplay surge is linked to country stations that took the controversy to the airwaves. WXTU Philadelphia created a petition for listeners to protest the perceived slight. WMZQ Washington, D.C., joined the fray by adding a link to Jennings' *World News Tonight* viewer feedback Web page. KBQI Albuquerque, N.M., and KTST Oklahoma City are among a handful of country outlets asking listeners for boots that will be delivered to the ABC news offices as an act of protest.

VILLAGE SCENES: Detroit based hip-hop group **Slum Village** charts its first single, as "Tainted" earns the Hot Shot Debut at No. 77 on the Hot R&B/Hip-Hop Singles & Tracks chart. "Tainted" is the first track since Slum Village switched labels from Goodvibe/Barak to Priority/Capitol and comes from the group's second set, *Trinity: Past, Present and Future*. In addition to the new deal and the new album, the group also has a new member, **Elzhi**, who replaces member/producer **Jay Dee**. Dee, however, contributes four tracks and will continue to produce for the group.

Two other tracks that bounce into the Hot R&B/Hip-Hop chart are from upcoming soundtracks. "Basketball" from *Like Mike* by **Bow Wow Featuring Jermaine Dupri**, **Fabolous & Fundisha** enters at No. 78, while "Black Suits Comin' (Nod Ya Head)" from *Men in Black II* by **Will Smith Featuring Traknox** bows at No. 92. Bow Wow and Smith also star in their respective movies.

Another movie-related track, "Trade It All," which was credited to **Fabolous Featuring Jagged Edge**, has been updated to include the ubiquitous **P. Diddy**, who appears on—you guessed it—the remix. The updated version, from the *Barbershop* soundtrack, helps "Trade" jump 94-75 in its 11th week on the chart, racking up 3 million listeners. From the same soundtrack, **Ginuwine's** "Stingy" advances 76-64 in its second week on Hot R&B/Hip-Hop Singles & Tracks.

ONE WAY: **Red Hot Chili Peppers** score their seventh No. 1 on Modern Rock Tracks, as "By the Way" ascends to the top in its third week. The last time a song rose faster to No. 1 on this chart was January 1997, when **U2's** "Discotheque" did so in its second week. Two weeks also marks the Chili Peppers' fastest trek to No. 1, as "Soul to Squeeze" turned the trick in August 1993.

"Hero" by **Chad Kroeger Featuring Josey Scott** is knocked from the top spot despite continued gains, the second Modern Rock song this year to be pushed from No. 1 while still growing. The other was **Linkin Park's** "In the End": It surrendered in January to **Puddle of Mudd's** "Blurry." This issue, Puddle's follow-up, "Drift & Die," crowns Mainstream Rock Tracks, making it the first act to have consecutive No. 1s from a debut album on that chart since **3 Doors Down** topped it with "Kryptonite," "Loser," and "Duck and Run" in 2000 and 2001.

World Radio History

JUNE 29 2002

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	4 Weeks At Number 1	
1	1	1	4	**EMINEM** WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
				HOT SHOT DEBUT		
2	NEW		1	**KORN** IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2
3	2	—	2	**VARIOUS ARTISTS** WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2
4	NEW		1	**NEW FOUND GLORY** DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
5	4	2	5	**VARIOUS ARTISTS** BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1
6	5	3	11	**ASHANTI ▲²** MURDER INC./DEF JAM 586830*/IDJMG (12.98/18.98)	Ashanti	1
				GREATEST GAINER		
7	19	18	77	**SOUNDTRACK ▲⁶** LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?	1
8	6	8	8	**KENNY CHESNEY ▲** BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
9	3	—	2	**DONELL JONES** UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
10	8	—	2	**AVRIL LAVIGNE** ARISTA 14740 (13.98 CD)	Let Go	8
11	9	7	9	**SHERYL CROW ▲** A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
12	24	20	22	**ALAN JACKSON ▲²** ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
13	NEW		1	**SOUNDTRACK** EPIC 86670 (18.98 CD)	The Osbourne Family Album	13
14	NEW		1	**DAVID BOWIE** ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)	Heathen	14
15	18	16	30	**PINK ▲³** ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
16	13	5	12	**CELINE DION ▲²** EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
17	10	9	13	**VARIOUS ARTISTS ▲²** UNIVERSAL/EMI/ZDMBA/SDNY 84408/UMRG (12.98/19.98)	Now 9	1
18	12	11	7	**SOUNDTRACK ●** ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Man	4
19	7	—	2	**DIRTY VEGAS** CREDENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7
20	17	17	[illegible]	**JOSH GROBAN ▲** 143/REPRISE 48154/WARNER BROS. (18.98 CD) ♠	Josh Groban	8
21	11	4	5	**CAM'RON** ROC-A-FELLA/DEF JAM 586786*/IDJMG (12.98/18.98)	Come Home With Me	2
22	16	12	7	**BIG TYMERS ●** CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1
23	21	13	31	**SHAKIRA ▲³** EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
24	25	21	25	**JOHN MAYER ●** AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) ♠	Room For Squares	21
25	NEW		1	**RAPHAEL SAADIQ** UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	25
26	22	19	14	**NORAH JONES ●** BLUE NOTE 32088/CAPITOL (17.98 CD) ♠	Come Away With Me	17
27	14	6	4	**MARC ANTHONY** COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3
28	15	10	6	**MUSIQ** DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
29	NEW		1	**AZ** MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	29
30	20	14	4	**VARIOUS ARTISTS** SONY/UNIVERSAL/EMI/ZDMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13
31	NEW		1	**THE WHO** UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31
32	28	23	7	**VANESSA CARLTON ●** A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5
33	30	27	40	**NICKELBACK ▲⁴** ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
34	31	25	42	**PUDDLE OF MUDD ▲²** FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
35	26	15	5	**MOBY** V2 27127* (10.98/18.98)	18	4
36	43	48	30	**CREED ▲⁵** WIND-UP 13075 (11.98/18.98)	Weathered	1
37	29	26	27	**NO DOUBT ▲** INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
38	58	—	2	**SOUNDTRACK** LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	38
39	33	28	26	**LINKIN PARK ▲⁸** WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
40	53	99	3	**SOUNDTRACK** DMZ/COLUMBIA 86534/CRG (18.98 EQ CD)	Divine Secrets Of The Ya-Ya Sisterhood	40
41	38	33	41	**SYSTEM OF A DOWN ▲²** AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
42	46	40	37	**JIMMY EAT WORLD ●** DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	40
43	23	—	2	**CIPHA SOUNDS/MR. CHOC** RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	23
44	36	31	21	**LUDACRIS ▲²** DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	3
45	62	64	23	**BRAD PAISLEY ●** ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
46	42	38	44	**MICHELLE BRANCH ▲** MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
47	32	22	5	**WEEZER ●** GEFFEN 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
48	41	32	13	**BRANDY ▲** ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2
49	47	37	33	**ENRIQUE IGLESIAS ▲³** INTERSCOPE 493148 (12.98/18.98)	Escape	2
50	37	24	6	**LAURYN HILL ▲** COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3
51	49	46	40	**P.O.D. ▲²** ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
52	34	39	16	**NAPPY ROOTS ●** ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
53	55	56	19	**JACK JOHNSON** ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) ♠	Brushfire Fairytales	53
54	39	30	19	**JENNIFER LOPEZ ▲** EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
55	40	45	4	**SOUNDTRACK** A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
56	35	34	11	**TWEET ●** THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3
57	NEW		1	**SOUNDTRACK** WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	57
58	54	36	19	**BARRY MANILOW ▲** BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
59	60	51	5	**VAN MORRISON** EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25
60	63	57	34	**INCUBUS ▲** IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
61	45	29	4	**BOX CAR RACER** MCA 112894 (18.98 CD)	Box Car Racer	12
62	52	42	14	**B2K ●** EPIC 85457 (12.98 EQ/18.98)	B2K	2
63	50	41	37	**JA RULE ▲³** MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1
64	57	44	45	**USHER ▲³** ARISTA 14715* (12.98/18.98)	8701	4
65	48	35	[illegible]	**MARY J. BLIGE ▲²** MCA 112808* (12.98/18.98)	No More Drama (2002)	14
66	27	—	2	**DJ QUIK** EUPHONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under Tha Influence	27
67	51	50	4	**AMY GRANT** A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21
68	61	55	32	**DEFAULT ●** TVT 2310 (11.98 CD) ♠	The Fallout	51
69	64	60	42	**CRAIG DAVID ▲** WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
70	56	49	5	**ALICIA KEYS ▲⁵** J 20002 (12.98/18.98)	Songs In A Minor	1
71	59	63	[illegible]	**GOO GOO DOLLS** WARNER BROS. 48206 (18.98 CD)	Gutterflower	4
72	91	76	42	**TOBY KEITH ▲** DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
73	80	77	8	**THE HIVES** EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) ♠	Veni Vidi Vicious	73
74	74	86	5	**THE WHITE STRIPES** SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (18.98 CD) ♠	White Blood Cells	61
75	71	58	[illegible]	**BONNIE RAITT ●** CAPITOL 31816 (12.98/18.98)	Silver Lining	13
76	79	65	82	**ENYA ▲⁶** REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
77	66	43	3	**RUSH** ANTHEM/ATLANTIC 83531/AG (12.98/18.98)	Vapor Trails	6
78	77	66	[illegible]	**KID ROCK ▲** LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
79	84	75	61	**BROOKS & DUNN ▲** ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4
80	68	70	30	**HOOBASTANK ●** ISLAND 586435/IDJMG (18.98 CD) ♠	Hoobastank	25
81	94	74	39	**MARTINA MCBRIDE ▲** RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
82	93	111	5	**KHIA FEATURING DSD** DIRTY DOWN 751132/ARTEMIS (17.98 CD) ♠	Thug Misses	82
83	72	62	24	**NAS ▲** ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5
84	65	54	12	**AVANT ●** MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6
85	90	81	32	**TIM MCGRAW ▲³** CURB 77978 (12.98/18.98)	Greatest Hits	4
86	86	83	40	**MICHAEL W. SMITH ●** REUNION 10025/ZDMBA (11.98/17.98)	Worship	20
87	69	85	14	**N*E*R*D*** VIRGIN 11521 (10.98 CD)	In Search Of...	61
88	70	61	12	**YING YANG TWINS** COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
89	101	88	[illegible]	**TIM MCGRAW ▲²** CURB 78711 (12.98/18.98)	Set This Circus Down	2
90	88	73	57	**INDIA.ARIE ▲** MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
91	75	52	6	**NAUGHTY BY NATURE** TVT 2340* (13.98/17.98)	Iicons	15
92	81	68	17	**KIRK FRANKLIN ●** GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
93	95	87	57	**SOUNDTRACK ▲** DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
94	73	53	24	**FAT JOE ▲** TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	21
95	76	47	8	**SOUNDTRACK ●** SONY CLASSICAL 89932 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6
96	96	79	63	**RASCAL FLATTS ▲** LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) ♠	Rascal Flatts	43
97	44	—	2	**DJ SHADOW** MCA 112937* (18.98 CD)	The Private Press	44
98	85	72	32	**BRITNEY SPEARS ▲⁴** JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
99	NEW		1	**WIDESPREAD PANIC** WIDESPREAD 84552/SANCTUARY (24.98 CD)	Live In The Classic City	99

World Radio History

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	92	100	17	**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39
101	78	59	12	**SOUNDTRACK ●** UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5
102	98	—	2	**SOUNDTRACK** HOLLYWOOD 162338 (18.98 CD)	Bad Company	98
103	109	94	90	**KENNY CHESNEY ▲²** BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
104	103	104	27	**MERCYME ●** INO/WORD 86133/WARNER BROS. (16.98 CD) ♣	Almost There	67
105	87	71	5	**RUFF ENDZ** EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	27
106	82	—	2	**LOS LOBOS** MAMMOTH 165518 (18.98 CD)	Good Morning Aztlan	82
107	107	95	56	**STAIND ▲⁴** FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
108	105	90	34	**TENACIOUS D** EPIC 86234* (18.98 EQ CD)	Tenacious D	33
109	99	80	8	**WILCO** NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
110	97	67	4	**TOMMY LEE** MCA 112856 (18.98 CD)	Never A Dull Moment	39
111	120	97	75	**TRAVIS TRITT ▲** COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
112	116	102	33	**TRICK PONY ●** WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91
113	102	78	16	**ALANIS MORISSETTE ▲** MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
114	117	112	56	**SOUNDTRACK ▲²** INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
115	114	98	19	**VARIOUS ARTISTS ●** BNA 67043/RLG (12.98/17.98)	Totally Country	12
116	139	123	[illegible]	**JIMMY BUFFETT** MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
117	130	118	85	**U2 ▲³** INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
118	122	105	36	**THE STROKES ●** RCA 68101* (17.98 CD)	Is This It	33
119	106	93	37	**THE CALLING ●** RCA 67585 (17.98 CD) ♣	Camino Palmero	36
120	110	103	51	**LONESTAR ▲** BNA 67011/RLG (12.98/18.98)	I'm Already There	9
121	143	125	83	**THE BEATLES ▲⁸** APPLE 29325/CAPITOL (12.98/18.98)	1	1
122	89	69	13	**R. KELLY & JAY-Z ▲** ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2
123	121	120	6	**KELLIE COFFEY** BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54
124	67	—	2	**MESHELL NDEGEOCELLO** MAVERICK 47989/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	67
125	100	91	8	**CEE-LO** ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
126	162	151	38	**ALISON KRAUSS + UNION STATION ●** ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
				PACESETTER		
127	199	—	2	**ANDREA BOCELLI ▲** PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
128	112	84	14	**ANGIE STONE ●** J 20013* (12.98/18.98)	Mahogany Soul	22
129	136	124	29	**DIANA KRALL ▲** VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
130	135	136	55	**DAVE MATTHEWS BAND ▲³** RCA 67988 (11.98/18.98)	Everyday	1
131	115	108	98	**SOUNDTRACK ▲³** CURB 78703 (11.98/17.98)	Coyote Ugly	10
132	111	96	67	**JAHEIM ▲** DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
133	NEW		1	**SOUNDTRACK** RCA 68118 (18.98 CD)	Mr. Deeds	133
134	NEW		1	**DAZ DILLINGER** OCF 0006/D.P.G. (17.98 CD)	This Is The Life I Lead	134
135	118	89	16	**KYLIE MINOGUE ●** CAPITOL 37670 (6.98/18.98)	Fever	3
136	138	135	42	**THE CORRS** 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
137	113	106	4	**AALIYAH ▲²** BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
138	83	—	2	**DOVES** HEAVENLY 12232*/CAPITOL (17.98 CD)	The Last Broadcast	83
139	NEW		1	**ATMOSPHERE** FAT BEATS 35001* (15.98 CD) ♣	God Loves Ugly	139
140	RE-ENTRY		3	**JOHN TESH** FAITH MO 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
141	123	107	8	**LOUIE DEVITO** DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92
142	104	82	29	**BUSTA RHYMES ▲** J 20009* (12.98/18.98)	Genesis	7
143	NEW		1	**THE CLARKS** RAZOR & TIE 82884 (17.98 CD) ♣	Another Happy Ending	143
144	140	113	8	**ELVIS COSTELLO** ISLAND 586776/IDJMG (18.98 CD)	When I Was Cruel	20
145	108	92	20	**UNWRITTEN LAW** INTERSCOPE 493139* (13.98 CD)	Elva	69
146	168	134	2	**WILLIE NELSON** LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
147	172	168	5	**VARIOUS ARTISTS ▲²** INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
148	133	137	4	**GREEN DAY ●** REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
149	129	114	11	**REMY SHAND** MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
150	131	117	73	**JENNIFER LOPEZ ▲³** EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
151	119	121	8	**RL** J 20012 (12.98/17.98)	RL:Ements	53
152	125	—	2	**SOUNDTRACK** HOLLYWOOD 162357 (18.98 CD)	Undercover Brother	125
153	151	142	53	**BLINK-182 ▲²** MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
154	126	110	12	**VARIOUS ARTISTS ●** SMACK DOWN!/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3
155	142	140	26	**LIL BOW WOW ▲** SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
156	148	145	103	**NELLY ▲⁸** FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1
157	169	157	9	**VARIOUS ARTISTS** SPARROW 38887 (16.98 CD)	Dove Hits 2002	74
158	146	156	13	**DASHBOARD CONFESSIONAL** VAGRANT 354 (14.98 CD) ♣	The Places You Have Come To Fear The Most	119
159	163	144	15	**311** VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10
160	182	—	15	**BLAKE SHELTON** WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45
161	144	101	14	**CHER ●** WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
162	128	127	3	**DJ PAUL** D-EVIL 3600/STREET LEVEL (10.98/17.98) ♣	Triple 6 Mafia Presents DJ Paul — Undergound Vol. 16: For Da Summa	127
163	NEW		1	**RALPH STANLEY** DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) ♣	Ralph Stanley	163
164	159	155	28	**OUTKAST ▲** ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
165	152	170	28	**YOLANDA ADAMS** ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
166	132	109	6	**TOM WAITS** ANTI- 86629*/EPITAPH (17.98 CD)	Blood Money	32
167	137	116	6	**TOM WAITS** ANTI- 86632*/EPITAPH (17.98 CD)	Alice	33
168	179	167	31	**ROD STEWART ●** WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
169	NEW		1	**THE TRAGICALLY HIP** ZOE 431006/ROUNDER (17.98 CD) ♣	In Violet Light	169
170	165	147	31	**JEWEL ▲** ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
171	134	162	5	**3RD STRIKE** HOLLYWOOD 162344 (12.98 CD)	Lost Angel	72
172	124	119	17	**FLAW** REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD) ♣	Through The Eyes	119
173	160	139	30	**VARIOUS ARTISTS ▲³** EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
174	197	189	16	**SARA EVANS ▲** RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
175	NEW		1	**ORIGINAL BROADWAY CAST RECORDING** RCA VICTOR 63959 (18.98 CD)	Thoroughly Modern Millie	175
176	187	161	10	**NEIL YOUNG** REPRISE 48111*/WARNER BROS. (18.98 CD)	Are You Passionate?	10
177	192	173	4	**FOREIGNER** ATLANTIC 78266/RHINO (12.98/18.98)	Complete Greatest Hits	80
178	153	160	10	**PRINCE** WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
179	NEW		1	**LATHUN** MOTOWN 016704/UMRG (18.98 CD) ♣	Fortunate	179
180	155	133	4	**WILL DOWNING** GRP 589610/VG (18.98 CD)	{Sensual Journey}	90
181	173	152	21	**ROB ZOMBIE ●** GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
182	141	128	13	**GLENN LEWIS** EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4
183	127	122	4	**THE DAYTON FAMILY** IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	107
184	147	132	7	**BLACKALICIOUS** MCA 112806* (14.98 CD)	Blazing Arrow	49
185	167	183	62	**JO DEE MESSINA ▲** CURB 77977 (11.98/17.98)	Burn	19
186	RE-ENTRY		7	**MICHELLE WILLIAMS** MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57
187	157	131	6	**COAL CHAMBER** ROADRUNNER 618484/IDJMG (18.98 CD)	Dark Days	34
188	183	—	3	**THIRD DAY** ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
189	186	164	23	**SOUNDTRACK ●** V2 27119 (12.98/18.98)	I Am Sam	20
190	174	159	35	**OZZY OSBOURNE ●** EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
191	185	166	8	**LENNY KRAVITZ ▲³** VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
192	170	143	77	**NELLY FURTADO ▲²** DREAMWORKS 450217/INTERSCOPE (12.98/18.98) ♣	Whoa, Nelly!	24
193	RE-ENTRY		[illegible]	**GEORGE STRAIT** MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
194	156	146	4	**VARIOUS ARTISTS** VP 1679* (9.98/16.98)	Reggae Gold 2002	146
195	RE-ENTRY		7	**TRACE ADKINS** CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59
196	195	179	46	**FIVE FOR FIGHTING ●** AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) ♣	America Town	54
197	RE-ENTRY		27	**CHRIS CAGLE ●** CAPITOL (NASHVILLE) 34170 (10.98/17.98) ♣	Play It Loud	164
198	177	149	12	**BAHA MEN** S-CURVE 37980/CAPITOL (6.98/18.98)	Move It Like This	57
199	193	175	64	**TRAIN ▲²** AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
200	175	141	44	**DROWNING POOL ▲** WIND UP 13065 (18.98 CD)	Sinner	14

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

World Radio History

JUNE 29 2002 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 6 Weeks At Number 1	
1	1	6	ETTA JAMES & THE ROOTS BAND PRIVATE MUSIC 11633/RCA	Burnin' Down The House
2	4	2	COCO MONTOYA ALLIGATOR 4885	Can't Look Back
3	7	30	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
4	3	21	VARIOUS ARTISTS NARM 50007	Get The Blues!
5	11	2	JIMMY THACKERY & THE DRIVERS TELARC BLUES 83540/TELARC	We Got It
6	8	44	ETTA JAMES CHESS 112498/MCA	Love Songs
7	6	63	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
8	9	14	ROBBEN FORD CONCORD 2112	Blue Moon
9	13	32	MARCIA BALL ALLIGATOR 4879	Presumed Innocent
10	5	24	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
11	10	7	COREY HARRIS ROUNDER 613194	Downhome Sophisticate
12	12	64	VARIOUS ARTISTS UTV 556176	Pure Blues
13	14	52	BUDDY GUY SILVERTONE 41751/ZOMBA ♠	Sweet Tea
14	NEW	1	JAMES COTTON BLUES BAND TELARC BLUES 83550/TELARC	35th Anniversary Jam
15	15	4	JOHN LEE HOOKER & MUDDY WATERS UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations

JUNE 29 2002 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 4 Weeks At Number 1	
1	1	3	VARIOUS ARTISTS VP 1679*	Reggae Gold 2002
2	3	18	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
3	5	21	UB40 VIRGIN 50525	The Very Best Of UB40
4	7	18	SHAGGY VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
5	2	3	BOUNTY KILLER VP 1641*	Ghetto Dictionary: The Art Of War
6	4	4	VARIOUS ARTISTS VP 1680*	Soca Gold 2002
7	6	3	BOUNTY KILLER VP 1681*	Ghetto Dictionary: The Mystery
8	11	3	BUJU BANTON HIP-O 586853	Best Of Buju Banton
9	12	54	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UTV 542855/UMRG	One Love: The Very Best Of Bob Marley And The Wailers
10	8	2	VARIOUS ARTISTS BORICUA GUERRERO 51114	Planet Reggae
11	9	55	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UMRG	Halfway Tree
12	10	16	CAPLETON DAVID HOUSE 1625*/VP	Still Blazin
13	NEW	1	VARIOUS ARTISTS JET STAR 52080	Reggae Hits 30
14	13	2	SIZZLA VP 1644*	The Best Of Sizzla: The Story Unfolds
15	NEW	1	VARIOUS ARTISTS ST CLAIR 65757	20 Forever Gold: The Best Of Reggae

JUNE 29 2002 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 11 Weeks At Number 1	
1	1	14	BAHA MEN S-CURVE 37980/CAPITOL	Move It Like This
2	2	22	PILAR MONTENEGRO UNIVISION 310026 ♠	Desahogo
3	3	38	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
4	4	22	ANGELIQUE KIDJO COLUMBIA 85799/CRG ♠	Black Ivory Soul
5	5	11	SOUNDTRACK MILAN 35981	Monsoon Wedding
6	6	15	THE CHIEFTAINS RCA VICTOR 63917	The Wide World Over: A 40 Year Celebration
7	RE-ENTRY	2	SOUNDTRACK DECCA 017012	Black Hawk Down
8	7	8	DAVID VISAN GEORGE V 71002	Buddha-Bar IV
9	8	16	BAHA MEN ▲[3] S-CURVE 38431/CAPITOL	Who Let The Dogs Out (2002)
10	11	4	VARIOUS ARTISTS PUTUMAYO 400200	Congo To Cuba
11	NEW	1	DJ CHEB I SABBAH SIX DEGREES 1066	Krishna Lila
12	NEW	1	NA LEO PILIMEHANA NLP 3014/THE MOUNTAIN APPLE COMPANY	Hawaiian Memories
13	RE-ENTRY	2	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 ♠	The Irish Tenors: Ellis Island
14	10	25	SOUNDTRACK VIRGIN 10790	Amelie
15	9	4	DAVE SEAMAN GLOBAL UNDERGROUND 34022	Global Underground 022: Melbourne

JUNE 29 2002 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 — 29 Weeks At Number 1	
1	1	1	40	P.O.D. ▲[2] ATLANTIC 83496*/WORD	Satellite
2	2	2	4	AMY GRANT WORD 86211	Legacy...Hymns & Faith
3	4	4	40	MICHAEL W. SMITH ● REUNION 10025/PROVIDENT	Worship
4	3	3	17	KIRK FRANKLIN ● GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
5	5	5	64	MERCYME ● INO 86133/WORD ♠	Almost There
				GREATEST GAINER	
6	16	9	16	JOHN TESH FAITH MD/GARDEN CITY 34591/WORD	A Deeper Faith
7	8	7	69	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
8	7	6	10	VARIOUS ARTISTS SPARROW 8887/CHORDANT	Dove Hits 2002
9	6	8	23	YOLANDA ADAMS ELEKTRA 62690/WORD	Believe
10	12	10	9	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 82272/WORD	Heart To Yours
11	9	11	32	THIRD DAY ESSENTIAL 10668/PROVIDENT	Come Together
12	14	18	28	STEVEN CURTIS CHAPMAN ● SPARROW 1770/CHORDANT	Declaration
13	13	12	4	PILLAR FLICKER 2606/CHORDANT ♠	Fireproof
				HOT SHOT DEBUT	
14	NEW		1	MARVIN SAPP VERITY 43192/PROVIDENT ♠	I Believe
15	15	20	10	VARIOUS ARTISTS SIXSTEPS/SPARROW 1923/CHORDANT	Passion: Our Love Is Loud
16	18	19	34	VARIOUS ARTISTS ● EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	WOW Hits 2002
17	10	—	2	SALVADOR WORD 86134 ♠	Into Motion
18	19	15	16	REBECCA ST. JAMES FOREFRONT 2587/CHORDANT	Worship God
19	17	13	15	JARS OF CLAY ESSENTIAL/SILVERTONE 10629/PROVIDENT	theeleventhhour
20	20	16	16	PLUS ONE 143/ATLANTIC 83527/WORD	Obvious
21	24	17	55	DONNIE MCCLURKIN ▲ VERITY 43150/PROVIDENT ♠	Live In London And More...
22	22	14	4	MXPX TOOTH & NAIL 1196/CHORDANT	Ten Years And Running
23	21	29	42	NICOLE C. MULLEN WORD 86127 ♠	Talk About It
24	23	21	20	ZOEGIRL SPARROW 1828/CHORDANT ♠	Life
25	25	22	12	NEWSBOYS SPARROW 1846/CHORDANT	Thrive
26	26	23	15	RACHAEL LAMPA WORD 86182 ♠	Kaleidoscope
27	28	28	17	VARIOUS ARTISTS ESSENTIAL 10622/PROVIDENT	City On A Hill: Sing Alleluia
28	RE-ENTRY		10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2368/CHORDANT	I'll Fly Away
29	29	27	77	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/PROVIDENT ♠	Awesome Wonder
30	NEW		1	NORMAN HUTCHINS JDI 1263 ♠	Nobody But You
31	31	26	2	COMMISSIONED VERITY 43190/PROVIDENT	The Commissioned Reunion "Live"
32	32	32	20	TOBYMAC FOREFRONT 5294/CHORDANT ♠	Momentum
33	34	33	10	TONEX VERITY/JIVE 43177/PROVIDENT ♠	02
34	27	25	4	PAX217 FOREFRONT 5285/CHORDANT ♠	Engage
35	36	36	95	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
36	RE-ENTRY		6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2367/CHORDANT	New Orleans Homecoming
37	33	30	13	GINNY OWENS ROCKETOWN 86189/WORD ♠	Something More
38	NEW		1	BOB CARLISLE DIADEM 10640/PROVIDENT	The Best Of Bob Carlisle — Butterfly Kisses & Other Stories
39	37	38	18	RELIENT K GOTEE 2842/CHORDANT ♠	The Anatomy Of The Tongue In Cheek
40	35	39	41	JUMP 5 SPARROW 1913/CHORDANT ♠	Jump 5

JUNE 29 2002 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 — 17 Weeks At Number 1	
1	1	1	18	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
2	2	2	23	YOLANDA ADAMS ELEKTRA 62690/EEG	Believe
				GREATEST GAINER	
3	3	3	9	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
				HOT SHOT DEBUT	
4	NEW		1	MARVIN SAPP VERITY 43192/ZOMBA ♠	I Believe
5	4	4	19	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
6	5	5	55	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA ♠	Live In London And More...
7	11	13	5	VANESSA WILLIAMS BAJADA 5392/LIGHT	Vanessa
8	7	7	95	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA ♠	Awesome Wonder
9	NEW		1	NORMAN HUTCHINS JDI 1263 ♠	Nobody But You
10	9	6	3	COMMISSIONED VERITY 43190/ZOMBA	The Commissioned Reunion "Live"
11	6	8	12	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 20360/EMI GOSPEL ♠	Go Get Your Life Back
12	12	12	50	TONEX VERITY/JIVE 43177/ZOMBA ♠	02
13	13	11	10	SHEKINAH GLORY MINISTRY KINGDOM 001	Praise Is What I Do
14	10	10	50	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL ♠	beautiful
15	21	20	52	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	Turn It Around
16	20	25	9	WILLIE NORWOOD ATLANTIC 83416/AG	'Bout It
17	8	9	10	WOODY ROCK GOSPO CENTRIC 70030/ZOMBA ♠	Soul Music
18	16	18	4	TAKE 6 WARNER BROS. 48003	Beautiful World
19	18	16	7	THE WINANS WARNER BROS. 78280/RHINO	The Very Best Of
20	14	14	20	BISHOP T.D. JAKES DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
21	32	—	2	MISSISSIPPI MASS CHOIR MALACO 6033	Amazing Love
22	19	26	47	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO	Duets
23	24	19	15	THE BROOKLYN TABERNACLE CHOIR M2O COMMUNICATIONS/WORD 86186/WARNER BROS.	Be Glad
24	29	—	2	SOUNDTRACK NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
25	22	24	62	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 ♠	Constantly
26	23	30	7	THE EMMANUELS DOROHN 79981	Meet The Emmanuels
27	26	17	15	BEBE MOTOWN 016705/UMRG	Live And Up Close
28	15	15	6	RAY BADY GOSPO CENTRIC 70039/ZOMBA	Mission K.O.B. (Keep On Believin')
29	25	23	12	CECE WINANS WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
30	33	35	4	DOTTIE PEOPLES ATLANTA INT'L 10279	Churchin' With Dottie
31	27	31	55	ESTHER SMITH DOROHN 73850	You Love Me...Still
32	31	28	19	THE BRIGHT STAR MALE CHORUS BORN AGAIN 1036/DIAMANTE SERVANT	Live In Shreveport, LA
33	30	27	33	JOANN ROSARIO F HAMMOND/VERITY 43167/ZOMBA	Fred Hammond Presents... Joann Rosario: "More, More, More"
34	34	33	54	YOLANDA ADAMS ELEKTRA 62629/EEG	The Experience
35	RE-ENTRY		47	VARIOUS ARTISTS NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
36	RE-ENTRY		64	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
37	RE-ENTRY		4	VARIOUS ARTISTS VERITY 43189/ZOMBA	Verity Presents The Gospel Greats Vol. 8: The Diary Of Worshipper
38	35	34	45	RICHARD SMALLWOOD WITH VISION VERITY 43172/ZOMBA ♠	Persuaded—Live In D.C.
39	39	29	53	MEN OF STANDARD MUSCLE SHOALS SOUND GOSPEL 8017/MALACO	Vol. III
40	RE-ENTRY		62	VARIOUS ARTISTS ▲ EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

World Radio History

JUNE 29 2002

Billboard® HEATSEEKERS®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1
1			1	**ATMOSPHERE** FAT BEATS 35001* (15.98 CD)	God Loves Ugly
2	NEW		1	**THE CLARKS** RAZOR & TIE 82884 (17.98 CD)	Another Happy Ending
3	3	5	24	**DASHBOARD CONFESSIONAL** VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most
4	2	3	3	**DJ PAUL** D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Undergound Vol. 16: For Da Summa
5	NEW		1	**RALPH STANLEY** DMZ/COLUMBIA 86625/CRG (18.98 EQ CD)	Ralph Stanley
6	NEW		1	**THE TRAGICALLY HIP** ZOE 431006/ROUNDER (17.98 CD)	In Violet Light
7	1	2	27	**FLAW** REPUBLIC/UNIVERSAL 014891/UMRG (12.98 CD)	Through The Eyes
8	NEW		1	**LATHUN** MOTOWN 016704/UMRG (18.98 CD)	Fortunate
				GREATEST GAINER	
9	13	16	53	**CHRIS CAGLE ●** CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
10	5	12	8	**12 STONES** WIND UP 13069 (9.98 CD)	12 Stones
11	12	4	4	**THALIA** EMI LATIN 39573 (10.98/17.98)	Thalia
12	17	13	4	**JUANES** SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
13	11	14	4	**PILLAR** FLICKER [illegible] (16.98 CD)	Fireproof
14	NEW		1	**MARVIN SAPP** VERITY 43192/ZOMBA (11.98/17.98)	I Believe
15	7	11	4	**AFU-RA** D&D/IN THE PAINT 8356/KOCH (12.98/17.98)	Life Force Radio
16	15	22	7	**CLEDUS T. JUDD** MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy
17	10	9	4	**EMERSON DRIVE** DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
18	20	19	13	**CHAYANNE ○** SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos
19	8	—	2	**SALVADOR** WORD 86134/WARNER BROS. (16.98 CD)	Into Motion
20	NEW		1	**JENNIFER PENA** UNIVISION 310053 (9.98/13.98)	Libre
21	6	18	16	**COURSE OF NATURE** LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala
22	32	17	12	**CASSANDRA WILSON** BLUE NOTE 35072/CAPITOL (17.98 CD)	Belly Of The Sun
23	14	10	63	**PETE YORN ●** COLUMBIA 86244*/CRG (7.98 EQ/18.98)	musicforthemorningafter
24	27	28	6	**SUGARCULT** ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
25	9	—	2	**AUDIOVENT** ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris
26	19	34	41	**NICOLE C. MULLEN** WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
27	21	8	10	**PATTY GRIFFIN** ATO 21504 (17.98 CD)	1000 Kisses
28	25	25	30	**ZOEGIRL** SPARROW 51828 (16.98 CD)	Life
29	30	26	20	**SIR CHARLES JONES** MARDI GRAS 1060 (10.98/16.98)	Love Machine
30	26	20	4	**SOMETHING CORPORATE** DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
31	16	15	30	**RES** MCA 112310* (8.98/12.98)	How I Do
32	18	7	7	**BADLY DRAWN BOY** XL 01018/ARTISTDIRECT (17.98 CD)	About A Boy (Soundtrack)
33	NEW		1	**HOWIE DAY** DAZE 86708/EPIC (11.98 EQ CD)	Australia
34	34	21	6	**PILAR MONTENEGRO** UNIVISION 310026 (9.98/13.98)	Desahogo
35	[illegible]		10	**VICENTE FERNANDEZ** SONY DISCOS 84282 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2
36	35	31	16	**PHANTOM PLANET** DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest
37	22	6	33	**MUSHROOMHEAD** UNIVERSAL 016430/UMRG (12.98 CD)	XX
38	47	47	14	**ALEXANDRE PIRES △** RCA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
39	4	—	2	**BELLE AND SEBASTIAN** JEEPSTER 512*/MATADOR (13.98 CD)	Storytelling (Soundtrack)
40	29	27	15	**RACHAEL LAMPA** WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope
41	28	24	10	**QUARASHI** TIME BOMB/COLUMBIA 86179/CRG (12.98 EQ CD)	Jinx
42	NEW		1	**SIMON AND MILO** HOLLYWOOD 162313 (12.98 CD)	Ready Ready Set Go
43	36	37	18	**ZERO 7** QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
44	38	23	21	**THURSDAY** VICTORY 145 (15.98 CD)	Full Collapse
45	NEW		1	**JORMA KAUKONEN** COLUMBIA 86394/CRG (18.98 EQ CD)	Blue Country Heart
46	41	32	41	**KURT CARR & THE KURT CARR SINGERS** GOSPO CENTRIC 78016/ZOMBA (10.98/16.98)	Awesome Wonder
47	NEW		1	**NORMAN HUTCHINS** JDI 1263 (12.98/16.98)	Nobody But You
48	48	39	6	**STEVE AZAR** MERCURY (NASHVILLE) 170269 (11.98/17.98)	Waitin' On Joe
49	NEW		1	**MICHAEL FEINSTEIN** CONCORD 4987 (17.98 CD)	Michael Feinstein With The Israel Philharmonic Orchestra
50	39	36	12	**DONALD LAWRENCE & THE TRI-CITY SINGERS** CRYSTAL ROSE 70369/EMI GOSPEL [illegible]	Go Get Your Life Back

JUNE 29 2002

Billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1	12 Weeks At Number 1
1	1	2	22	**DEFAULT ●** TVT 2310 (11.98 CD)*	The Fallout
2	4	6	9	**KHIA FEATURING DSD** DIRTY DOWN 751132/ARTEMIS (17.98 CD)*	Thug Misses
3	2	3	12	**YING YANG TWINS** COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
4	3	1	6	**NAUGHTY BY NATURE** TVT 2340* (13.98/17.98)	Icons
5	10	9	13	**JIMMY BUFFETT** MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
				HOT SHOT DEBUT	
6	NEW		1	**DAZ DILLINGER** OCF 0006/D.P.G. (17.98 CD)	This Is The Life I Lead
				GREATEST GAINER	
7	21	17	16	**JOHN TESH** FAITH MD 24591/GARDEN CITY (11.98/17.98)	A Deeper Faith
8	5	4	6	**LOUIE DEVITO** DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
9	11	14	29	**DASHBOARD CONFESSIONAL** VAGRANT 354 (14.98 CD)*	The Places You Have Come To Fear The Most
10	7	10	3	**DJ PAUL** D-EVIL 3600/STREET LEVEL (10.98/17.98)*	Triple 6 Mafia Presents DJ Paul — Undergound Vol. 16: For Da Summa
11	8	5	6	**TOM WAITS** ANTI- 86629*/EPITAPH (17.98 CD)	Blood Money
12	9	7	6	**TOM WAITS** ANTI- 86632*/EPITAPH (17.98 CD)	Alice
13	6	8	4	**THE DAYTON FAMILY** IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House
14	13	12	4	**VARIOUS ARTISTS** VP 1679* (9.98/16.98)	Reggae Gold 2002
15	15	11	4	**NOFX** FAT WRECK CHORDS 641* (16.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
16	19	18	6	**VARIOUS ARTISTS** SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.
17	16	13	4	**SUPERJOINT RITUAL** SANCTUARY 70001/NAVARRE (13.98/19.98)	Use Once And Destroy
18	17	19	4	**AFU-RA** D&D/IN THE PAINT 8356/KOCH (12.98/17.98)*	Life Force Radio
19	22	21	3	**NATURE** CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz
20	20	16	5	**THE GET UP KIDS** HEROES & VILLAINS 370*/VAGRANT (15.98 CD)	On A Wire
21	18	15	7	**C-MURDER** D3 9993/RIVIERA (18.98 CD)	Tru Dawgs
22	23	24	9	**SUGARCULT** ULTIMATUM 076673/ARTEMIS (13.98 CD)*	Start Static
23	26	23	20	**SIR CHARLES JONES** MARDI GRAS 1060 (10.98/16.98)*	Love Machine
24	25	20	4	**POISON** CYANIDE 6975/MAILBOAT (16.98 CD)*	Hollyweird
25	14	—	2	**DANZIG** EVILIVE 15204/SPITFIRE (17.98 CD)	777: I Luciferi
26	12	—	2	**BELLE AND SEBASTIAN** JEEPSTER 512*/MATADOR (13.98 CD)*	Storytelling (Soundtrack)
27	40	—	3	**VANESSA WILLIAMS** BAJAOA 5392/LIGHT (9.98/15.98)	Vanessa
28	29	30	12	**ZERO 7** QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)*	Simple Things
29	30	22	24	**THURSDAY** VICTORY 145 (15.98 CD)*	Full Collapse
30	36	46	21	**ISRAEL KAMAKAWIWO'OLE** BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
31	33	31	8	**FROST** HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#*+!
32	NEW		1	**NORMAN HUTCHINS** JDI 1263 (12.98/16.98)*	Nobody But You
33	NEW		1	**MICHAEL FEINSTEIN** CONCORD 4987 (17.98 CD)*	Michael Feinstein With The Israel Philharmonic Orchestra
34	34	—	2	**DJ IRENE** SURGE 0002/WARLOCK (18.98 CD)*	Phonosynthesis
35	37	38	12	**KHIA FEATURING DSD** DIRTY DOWN 46 (17.98 CD)*	Thug Misses
36	28	—	2	**JOHN DIGWEED** FFRR/BEDROCK 78185/WARNER STRATEGIC MARKETING (18.98 CD)*	MMII
37	49	45	7	**SHEKINAH GLORY MINISTRY** KINGDOM 001 (11.98/17.98)	Praise Is What I Do
38	24	34	4	**SOUNDTRACK** KOCH 8406 (17.98 CD)	Bob The Builder: The Album
39	NEW		1	**SPICE 1** D3 9994/RIVIERA (18.98 CD)	Spiceberg Slim
40	41	32	21	**SEVENDUST ●** TVT 5870 (10.98/17.98)	Animosity
41	43	37	7	**VARIOUS ARTISTS** ULTRA 1121 (20.98 CD)	Ultra.Chilled 02
42	31	35	4	**THE FLATLANDERS** NEW WEST 6040 (17.98 CD)*	Now Again
43	27	26	4	**50 CENT** FULL CLIP 2003 (16.98 CD)*	Guess Who's Back?
44	39	29	7	**SPM** DOPE HOUSE 6000 (18.98 CD)	Reveille Park
45	NEW		1	**CRADLE OF FILTH** MUSIC FOR NATIONS 8412/KOCH (19.98 CD)	Lovecraft & Witch Hearts
46	32	—	2	**STEVE VAI** FAVORED NATIONS 2220 (17.98 CD)	The Elusive Light And Sound Vol. 1
47	35	36	4	**NATAS** NUMBER 6 6603 (18.98 CD)*	Godlike
48	[illegible]		8	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1845 (8.98/14.98)*	El Numero 100
49	38	33	27	**IMX** TUG 39009/NEW LINE (12.98/17.98)	IMx
50	48	41	6	**O.A.R.** EVERFINE 41123 (19.98 CD)*	Any Time Now

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices 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 Nielsen SoundScan, Inc. All rights reserved.

World Radio History

JUNE 29 2002 Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1 — 3 Weeks At Number 1		
1	1	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	1
2	2	NORAH JONES ● BLUE NOTE 32088/CAPITOL ♠	Come Away With Me	26
3	NEW	DAVID BOWIE ISO/COLUMBIA 86630*/CRG	Heathen	14
4	NEW	WIDESPREAD PANIC WIDESPREAD 84552/SANCTUARY	Live In The Classic City	99
5	NEW	SOUNDTRACK DMZ/COLUMBIA 86534/CRG	Divine Secrets Of The Ya-Ya Sisterhood	40
6	NEW	KORN IMMORTAL 61488*/EPIC	Untouchables	2
7	9	SOUNDTRACK ▲[6] LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	7
8	3	BONNIE RAITT ● CAPITOL 31816	Silver Lining	75
9	NEW	ORIGINAL BROADWAY CAST RECORDING RCA VICTOR 63959	Thoroughly Modern Millie	175
10	4	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS ♠	Josh Groban	20
11	5	SHERYL CROW ▲ A&M 493260/INTERSCOPE	C'mon, C'mon	11
12	10	VAN MORRISON EXILE/UNIVERSAL 589177/UMRG	Down The Road	59
13	NEW	PAT HUMPHRIES APPLESEED 1045	Hands	–
14	7	MOBY V2 27127*	18	35
15	13	AVRIL LAVIGNE ARISTA 14740	Let Go	10
16	11	VARIOUS ARTISTS TIME LIFE 17095	'60's Gold	–
17	NEW	BRIAN WILSON BRIMEL 84556/SANCTUARY	Pet Sounds Live	–
18	6	YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet	–
19	14	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA	Ultimate Manilow	58
20	NEW	THE WHO UTV 112877/MCA	The Ultimate Collection	31
21	16	JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG ♠	Room For Squares	24
22	8	CELINE DION ▲[2] EPIC 86400	A New Day Has Come	16
23	15	ISRAEL KAMAKAWIWO'OLE BIG BOY 5901/THE MOUNTAIN APPLE COMPANY	Facing Future	–
24	24	WILCO NONESUCH 79669/AG	Yankee Hotel Foxtrot	109
25	RE-ENTRY	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG ♠	Brushfire Fairytales	53

JUNE 29 2002 Billboard® TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1 — 34 Weeks At Number 1	
1	2	O BROTHER, WHERE ART THOU? ▲[6]	LOST HIGHWAY/MERCURY 170069/IDJMG
2	NEW	THE OSBOURNE FAMILY ALBUM	EPIC 86670
3	1	SPIDER-MAN ●	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
4	5	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
5	4	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
6	3	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
7	NEW	DISNEY'S LILO & STITCH	WALT DISNEY 860734
8	8	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
9	6	STAR WARS EPISODE II: ATTACK OF THE CLONES ●	SONY CLASSICAL 89932
10	7	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
11	9	BAD COMPANY	HOLLYWOOD 162338
12	11	MOULIN ROUGE ▲[2]	INTERSCOPE 493035
13	10	COYOTE UGLY ▲[3]	CURB 78703
14	NEW	MR. DEEDS	RCA 68118
15	12	UNDERCOVER BROTHER	HOLLYWOOD 162357
16	15	I AM SAM ●	V2 27119
17	RE-ENTRY	DOWN FROM THE MOUNTAIN	LOST HIGHWAY/MERCURY 170221/IDJMG
18	16	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
19	14	WWF: TOUGH ENOUGH 2	GEFFEN 493314/INTERSCOPE
20	17	VANILLA SKY	REPRISE 48109/WARNER BROS.
21	18	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
22	19	THE FAST AND THE FURIOUS ▲	MUROER INC./DEF JAM 548832*/IDJMG
23	21	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
24	22	A KNIGHT'S TALE	COLUMBIA 85648/CRG
25	RE-ENTRY	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ■ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♠ indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 29 2002 Billboard® TOP POP® CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 / GREATEST GAINER — 76 Weeks At Number 1	
1	2	1	BOB MARLEY AND THE WAILERS ◆[10] TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
2	1	2	EMINEM ▲[8] WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
3	5	8	CREED ◆[10] WIND-UP 13053* (11.98/18.98)	Human Clay
4	8	5	BOB SEGER & THE SILVER BULLET BAND ▲[5] CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	4	4	DISTURBED ▲[2] GIANT 24738/WARNER BROS. (11.98/17.98) ♠	The Sickness
6	6	6	AC/DC ◆[19] EASTWEST 92418/EEG (11.98/17.98)	Back In Black
7	7	3	CELINE DION ▲[6] 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
8	17	16	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
9	10	10	DIXIE CHICKS ▲[9] MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
10	9	9	KID ROCK ◆[10] TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ♠	Devil Without A Cause
11	18	36	CREED ▲[5] WIND-UP 13049 (11.98/18.98) ♠	My Own Prison
12	26	20	PINK FLOYD ◆[15] CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	21	21	JAMES TAYLOR ◆[11] WARNER BROS 3113 (7.98/11.98)	Greatest Hits
14	23	11	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) ♠	Nickel Creek
15	13	15	ENYA ▲[2] REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
16	25	31	JIMMY BUFFETT ▲[5] MCA 325633* (12.98/18.98)	Songs You Know By Heart
17	14	14	PHIL COLLINS ▲[2] FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
18	3	7	EMINEM ▲[4] WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
19	11	13	METALLICA ◆[12] ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
20	39	46	EAGLES ◆[27] ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
21	34	49	EAGLES ▲[7] GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
22	43	—	LYNYRD SKYNYRD ● MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
23	16	12	DEF LEPPARD ▲[3] MERCURY 528718/IOJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
24	28	27	AEROSMITH ◆[10] COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
25	12	17	INCUBUS ▲[2] IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
26	30	30	ZZ TOP ▲[3] WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
27	19	18	ABBA ▲[3] POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold – Greatest Hits
28	29	26	TOM PETTY AND THE HEARTBREAKERS ▲[9] MCA 110813 (12.98/18.98)	Greatest Hits
29	31	32	FLEETWOOD MAC ▲[8] WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
30	22	25	MADONNA ◆[10] SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
31	33	28	DIXIE CHICKS ◆[11] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ♠	Wide Open Spaces
32	20	19	OZZY OSBOURNE ▲[2] EPIC 67980 (10.98 EQ/17.98)	The Ozzman Cometh
33	41	38	BROOKS & DUNN ▲[3] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
34	35	44	VAN MORRISON ▲[4] POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
35	RE-ENTRY	15	WILLIE NELSON ● LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
36	RE-ENTRY	11	FRANK SINATRA CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
37	44	45	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
38	32	33	SHANIA TWAIN ◆[19] MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
39	27	23	SUBLIME ▲[5] GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
40	40	35	MILES DAVIS ▲[3] LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
41	RE-ENTRY		ALAN JACKSON ▲[5] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection
42	37	43	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
43	15	—	GOO GOO DOLLS ▲[3] WARNER BROS. 47058 (10.98/17.98)	Dizzy Up The Girl
44	RE-ENTRY		U2 ▲[2] ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
45	24	22	MARC ANTHONY ▲[3] COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
46	38	34	VAN HALEN ▲[2] WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
47	RE-ENTRY		JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
48	36	39	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ♠	System Of A Down
49	RE-ENTRY		ELTON JOHN ◆[15] ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
50	RE-ENTRY		FRANK SINATRA ▲[2] REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years

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

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (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 67
12 Stones: HS 10
2002: NA 9
2Pac: RBC 3, 5, 10, 15
311: B200 159; MO 23
3LW: DS 17; H100 88; HSS 8; RBH 61; RP 23; RS 1
3pc.: RBH 85
3rd Strike: B200 171; MO 36; RO 23
3rd Force: CJ 23
50 Cent: IND 43; RBA 84
918: RBA 87

—A—

Aaliyah: B200 137; RBA 59; DC 11; H100 29; HA 30; RA 43, 48; RBH 41, 51; T40 20
Abandoned Pools: A40 36
Abba: PCA 27
AC/DC: PCA 6
Acoustic Alchemy: CJ 24
Beegie Adair: JZ 25
Bryan Adams: AC 15
Yolanda Adams: B200 165; CC 9; GA 2, 34; RBA 54; RA 73; RBH 74
Adema: MO 39; RO 32
Trace Adkins: B200 195; CA 26; CS 20
Aerosmith: PCA 24; HSS 12; RO 25
Afu-Ra: HS 15; IND 18; RBA 36
Agnelli & Nelson: DC 36
Pepe Aguilar: LPS 32
Alabama: CS 58
Alberto Y Roberto: RMS 24
Albita: TSA 12
Ali: RBA 74
All-4-One: AC 26
Gary Allan: B200 100; CA 11; CCA 10; CS 5; H100 48; HA 46
Herb Alpert: CJ 20
Aly-Us: DC 21
Amber: DC 10
Amerie: H100 56; HA 54; RA 19; RBH 20
AMG: RA 58; RBH 60
Anastacia: DC 1
Jade Anderson: HSS 30
Jessica Andrews: CA 73
Andy Andy: TSS 22
Los Angeles Azules: LA 29, 40; RMA 16
Los Angeles De Charly: LA 73; RMS 25
Marc Anthony: B200 27; LA 10; PCA 45; TSA 2; AC 4; LPS 36, 39; LT 11; TSS 1, 21, 23
Aphrodite: DS 21
Aracely Arambula: LA 55; LT 27; RMS 9
Banda Arkangel R-15: RMS 28
Louis Armstrong: JZ 13
Aroma: RMS 39
Ashanti: B200 6; RBA 4; H100 3, 11, 40, 78; HA 3, 11, 38; HSS 40; RA 8, 18, 26, 30, 46; RBH 8, 19, 27, 29, 48; RP 8, 10; RS 22, 53, 69; T40 6, 10
Vladimir Ashkenazy: CL 7
Rodney Atkins: CS 45
Atmosphere: B200 139; HS 1; RBA 43
Audiovent: HS 25; MO 27; RO 20
Patti Austin: JZ 12
Avalon: EA 17
Avant: B200 84; RBA 24; H100 53; HA 51; RA 24; RBH 25
Ramon Ayala Y Sus Bravos Del Norte: IND 48; LA 17, 47; RMA 7; LT 15; RMS 3
Steve Azar: CA 45; HS 48; CS 11; H100 55; HA 53
AZ: B200 29; RBA 5

—B—

B2K: B200 62; RBA 26; H100 34; HA 36; HSS 18, 33; RA 16; RBH 15; RS 26, 29; T40 40
Badly Drawn Boy: HS 32
Ray Bady: GA 28
Baha Men: B200 198; WM 1, 9; HSS 31
Marcia Ball: BL 9
Balligomingo: DC 43
Charli Baltimore: H100 27, 40; HA 25, 38; RA 15, 18; RBH 16, 19; RP 7, 10; RS 61; T40 37
Banda El Recodo: LA 27; RMA 14; LT 34; RMS 15, 23
Banda Tierra Blanca: LT 19; RMS 4
Buju Banton: RE 8
Ana Barbara: LT 48; RMS 26
Pancho Barraza: LT 47; RMS 20
The Beach Boys: PCA 8
Beanie Sigel: H100 94, 97; HSS 64; RA 37, 42; RBH 36, 43; RP 20, 21; RS 35
The Beatles: B200 121
Becca: DC 17
Beelow: RS 56
Beenie Man: RBH 100; RS 64
Joshua Bell: CL 5
Belle And Sebastian: HS 39; IND 26
Tony Bennett: JZ 5
David Benoit: CJ 22
Big Boy: RA 55; RBH 59
Bigga Figgaz: RS 71
Big Jim: RS 44
Big Logic: RS 34
Big Moe: RBA 63
Big Tymers: B200 22; RBA 9; H100 12; HA 12; HSS 34; RA 4; RBH 4; RP 3; RS 18; T40 35
Clint Black: CA 72
Blackalicious: B200 184
Blackhawk: CS 55
Mary J. Blige: B200 65; RBA 37; RBC 6; DC 24; H100 25; HA 24; RA 23; RBH 23; T40 29
Blink-182: B200 153; MO 33
Andrea Bocelli: B200 127; CL 2; CX 2, 10
Michael Bolton: AC 7
Bond: CX 9
Bone Thugs-N-Harmony: RBC 4
Bono: A40 24
Boo-Ray, Esq.: RS 70
The Boston Pops Orchestra: CX 14
Chris Botti: CJ 7
Bounty Killer: RE 5, 7
David Bowie: B200 14; INT 3
Box Car Racer: B200 61; MO 8
Boyz II Men: HSS 66; RA 62; RBH 65
Michelle Branch: B200 46; A40 8; AC 30; H100 16; HA 17; T40 12
Brandy: B200 48; RBA 21; DS 20; H100 23; HA 22; RA 21; RBH 21; T40 26
The Braxton Brothers: CJ 25
Michael Brecker: JZ 3
B Rich: RA 68; RBH 67; RS 63
Jim Brickman: NA 3
Sarah Brightman: CX 4, 5, 11
The Bright Star Male Chorus: GA 32
Brian Bromberg: JZ 24
Garth Brooks: CA 28; CCA 22; CS 35
Brooks & Dunn: B200 79; CA 6; CCA 4; PCA 33; CS 7; H100 54; HA 52
The Brooklyn Tabernacle Choir: GA 23
Andrea Brown: DS 24
Jimmy Buffett: B200 116; IND 5; PCA 16
Los Bukis: LA 62
Rafy Burgos "El Cupido": TSS 34
Busta Rhymes: B200 142; RBA 60; H100 33; HA 33; HSS 56; RA 13; RBH 13; RP 9; RS 28
Tracy Byrd: CA 43; CS 21

—C—

Cabas: LPS 38; TSS 24
Chris Cagle: B200 197; CA 27; HS 9; CS 41
Maria Callas: CL 11
The Calling: B200 119; A40 4, 25; AC 24; H100 26; HA 28; HSS 4; T40 18
Cam'ron: B200 21; RBA 7; H100 5; HA 5; HSS 22, 35; RA 1; RBH 1, 70; RP 1; RS 11, 15; T40 22
Los Canelos De Durango: RMS 27
Jerry Cantrell: RO 10
Capleton: RE 12
Cardenales De Nuevo Leon: LT 49; RMS 21
Mariah Carey: HSS 66
Bob Carlisle: CC 38
Vanessa Carlton: B200 32; A40 2; AC 17; H100 7; HA 7; HSS 48; T40 4
Kurt Carr & The Kurt Carr Singers: CC 29; GA 8; HS 46
Jose Carrera: CL 1
Rodney Carrington: CA 66
Johnny Cash: CA 70; CCA 8; PCA 47
Cee-Lo: B200 125; RBA 33; RA 55; RBH 59, 96
Kasey Chambers: CA 60
Steven Curtis Chapman: CC 12
Craig Chaquico: CJ 13
Chayanne: HS 18; LA 3; LPA 3; LPS 1; LT 1; TSS 2
The Chemical Brothers: EA 19; DC 9
Cher: B200 161; DC 29; DS 2; HSS 19
Kenny Chesney: B200 8, 103; CA 2, 12; CS 6, 59; H100 42; HA 40
Mark Chesnutt: CA 41; CS 26
Chicos De Barrio: LA 36
The Chieftains: WM 6
Choobakka: RBA 83
Chuck -N- Blood: RS 41
Charlotte Church: CX 6
Cipha Sounds: B200 43; RBA 10
The Clark Family Experience: CS 44
The Clarks: B200 143; HS 2
Patsy Cline: CCA 18
The Clipse: H100 65; HA 68; HSS 20; RA 25; RBH 24; RP 12; RS 3
C-Murder: IND 21; RBA 78
Coal Chamber: B200 187
Tammy Cochran: CS 47
Kellie Coffey: B200 123; CA 17; CS 10; H100 62; HA 60
Phil Collins: PCA 17
Commissioned: CC 31; GA 10
Conjunto Chaney: TSS 20
Conjunto Primavera: LA 33; RMA 18; LT 31; RMS 12
Harry Connick, Jr.: JZ 7, 10
Control: LA 48; LT 32; RMS 14
Corey: HSS 36; RS 55
The Corrs: B200 136; A40 24
Elvis Costello: B200 144
James Cotton Blues Band: BL 14
Counting Crows: A40 31
Course Of Nature: HS 21; RO 39
El Coyote Y Su Banda Tierra Santa: LT 30; RMS 10
Cradle Of Filth: IND 45
Creed: B200 36; PCA 3, 11; A40 19, 22; H100 59; HA 62; MO 18; RO 5
Creedence Clearwater Revival: PCA 37
Elvis Crespo: LA 5; TSA 1; LPS 28; LT 17; TSS 3
Cristian: LPS 11, 14; LT 13, 18
Sheryl Crow: B200 11; INT 11; A40 1; AC 21; DC 23; H100 19; HA 21; T40 14
Anthony Cruz: TSS 35
Celia Cruz: LA 69; TSA 7; LT 35; TSS 8

—D—

Da Brat: RS 59
Da Fam: HSS 21; RBH 98; RS 13
Daft Punk: EA 20
The Charlie Daniels Band: CA 65
Danzig: IND 25
Dashboard Confessional: B200 158; HS 3; IND 9
Craig David: B200 69; RBA 66; H100 46; HA 56; HSS 74; T40 24
Miles Davis: JZ 16, 22; PCA 40; RBC 18
Howie Day: HS 33
The Dayton Family: B200 183; IND 13; RBA 31
DB Boulevard: DC 5
Default: B200 68; IND 1; A40 16; H100 22; HA 23; MO 21; RO 13, 17; T40 17
Def Leppard: PCA 23
Delsena: DC 15
Dem Ghetto PlayaS: HSS 69; RS 27
Dennis Da Menace: RS 45
Kevin Denney: CA 58; CS 46
John Denver: CCA 14
Franco De Vita: LPS 16; LT 24
Louie DeVito: B200 141; EA 4; IND 8
Diamond Rio: CA 57; CS 27
Dido: AC 13; DC 4; DS 10; HSS 62
John Digweed: EA 11; IND 36
Daz Dillinger: B200 134; IND 6; RBA 16
Celine Dion: B200 16; INT 22; PCA 7; AC 1, 29; DC 44; H100 70; HA 72; HSS 24
Dirty Vegas: B200 19; EA 1; A40 38; DC 6; DS 7; H100 14; HA 15; HSS 46; T40 8
Dishwalla: A40 30
Disturbed: PCA 5
Dixie Chicks: CCA 1, 3; PCA 9, 31; CS 15; H100 64; HA 63
DJ Tiesto: DC 20
DJ Encore: EA 22
DJ Irene: EA 8; IND 34
DJ Paul: B200 162; HS 4; IND 10; RBA 28
DJ Quik: B200 66; RBA 11; RA 58; RBH 60
DJ Sammy: DS 1; H100 38; HA 39; HSS 7; T40 19
DJ Shadow: B200 97; EA 3; DS 8; HSS 52
Do: DS 1; H100 38; HA 39; HSS 7; T40 19
Dominic: TSS 17
Placido Domingo: CL 1
Jerry Douglas: NA 6
Doves: B200 138
Will Downing: B200 180; CJ 2; RBA 49
Down To The Bone: CJ 6
Dr. Dre: RBC 17
Dropline: A40 26
Drowning Pool: B200 200; RO 38
DSD: B200 82; IND 2, 35; RBA 17, 70; H100 69; HA 70; HSS 61; RA 35; RBH 35; RP 16; RS 33
Jermaine Dupri: RA 74; RBH 78; RP 19
Rocio Durcal: LA 30; LPA 11
Dwele: RA 75; RBH 77

—E—

E-40: RBH 80
Eagles: PCA 20, 21
Steve Earle: CA 74
Earshot: MO 22; RO 9
EDO.G: RS 65
Emerson Drive: CA 34; HS 17; CS 9, 56; H100 68; HA 67; HSS 32
Eminem: B200 1; INT 1; PCA 2, 18; RBA 1; RBC 2, 9; H100 2; HA 2; MO 17; RA 22; RBH 22; RP 6; T40 1
The Emmanuels: GA 26
Luis Enrique: TSA 18
Enya: B200 76; NA 1; PCA 15; AC 12, 14; HSS 57
Faith Evans: RA 29; RBH 30
Rev. Clay Evans And The AARC Mass Choir: GA 25
Sara Evans: B200 174; CA 23; CS 18
Exhale: DC 39; HSS 28; RS 17

—F—

Lara Fabian: LPS 33
Fabolous: RA 72, 74; RBH 75, 78, 80
Faithless: DC 4
Fat Joe: B200 94; RBA 65; H100 11; HA 11; RA 26; RBH 27; RP 8; RS 53; T40 10
Michael Feinstein: HS 49; IND 33; JZ 4
Alejandro Fernandez: LPS 35
Vicente Fernandez: HS 35; LA 8, 19; RMA 3, 9
Rachelle Ferrell: JZ 17
Jose Manuel Figueroa: LT 21; RMS 7
Five For Fighting: B200 196; A40 20, 29; AC 3
The Flatlanders: CA 49; IND 42
Flaw: B200 172; HS 7
Bela Fleck: CX 13
Fleetwood Mac: PCA 29
Luis Fonsi: LA 50; LPA 15; DC 45; LPS 20, 21; LT 40, 42; TSS 36
Robben Ford: BL 8
Foreigner: B200 177
Foxy Brown: RA 70; RBH 71
Kirk Franklin: B200 92; CC 4; GA 1; RBA 32
Nnenna Freelon: JZ 15
Freeway: H100 97; HSS 38; RA 42; RBH 43, 87; RP 21; RS 20
Bill Frisell: CJ 12
Frost: IND 31; RBA 67
Full Intention: DC 12
Fundisha: RA 74; RBH 78
Nelly Furtado: B200 192

—G—

Gada: RS 30
Eyra Gail: DS 13
Bill & Gloria Gaither And Their Homecoming Friends: CC 28, 36
Garbage: EA 24
Marvin Gaye: RBC 14
The Get Up Kids: IND 20
Ginuwine: H100 21; HA 20; HSS 26; RA 6, 64; RBH 6, 64; RP 5; RS 9
Gipsy Kings: LA 72
Godsmack: MO 30; RO 3
Goldfinger: MO 37
Jeff Golub: CJ 21
Goo Goo Dolls: B200 71; PCA 43; A40 5; H100 57; HA 57; T40 28
Govi: NA 7
Amy Grant: B200 67; CC 2
Gravediggaz: RBA 61
Al Green: RBC 21; RA 71; RBH 73
Green Day: B200 148
Green Eyez: RS 62
Lee Greenwood: HSS 58
Pat Green: CA 44
Patty Griffin: HS 27
Andy Griggs: CS 13; H100 74; HA 74
El Gringo De La Bachata: TSS 18
Josh Groban: B200 20; INT 10; AC 5
Grupo Bryndis: LA 16, 34; RMA 6, 19
Juan Luis Guerra 440: TSA 13
Buddy Guy: BL 13

—H—

Daryl Hall John Oates: AC 16
Anthony Hamilton: RA 65; RBH 68
Erin Hamilton: DC 37
Herbie Hancock: JZ 3
Roland Hanneman: NA 11
Eric Hansen: NA 14
Paul Hardcastle: CJ 10
Roy Hargrove: JZ 3
Corey Harris: BL 11
J. Michael Harter: CS 50
Hayseed Dixie: CA 54
Hex Hector: DC 18
Elder Jimmy Hicks And The Voices Of Integrity: GA 15
Faith Hill: CCA 9
Lauryn Hill: B200 50; RBA 20; RBC 11
Nicola Hitchcock: DC 20
The Hives: B200 73; MO 16
Dave Hollister: RA 49; RBH 49
Steve Holy: CA 42
Hometown News: CS 38
Hoobastank: B200 80; H100 100; MO 4, 19; RO 18
John Lee Hooker: BL 15
Whitney Houston: HSS 53
Rebecca Lynn Howard: CS 40
Pat Humphries: INT 13
Norman Hutchins: CC 30; GA 9; HS 47; IND 32

—I—

Enrique Iglesias: B200 49; A40 40; AC 2, 25; H100 58; HA 59; LPS 34; LT 46; T40 30
iio: DS 4; HSS 27
Iman: RMS 36
IMx: IND 49
Incubus: B200 60; PCA 25; MO 5; RO 27
India: DC 27
India.Arie: B200 90; RBA 56
Infamous 2.0: H100 76; HSS 73; RA 27; RBH 26; RP 13; RS 42
Jack Ingram: CA 67
Intocable: LA 13, 75; RMA 5; LT 9; RMS 1, 18
Los Invasores de Nuevo Leon: LA 49
Irv Gotti: H100 40; HA 38; RA 18; RBH 19; RP 10
Isyss: H100 98; HSS 3; RA 66; RBH 56; RS 14

—J—

Alan Jackson: B200 12; CA 3, 55; CCA 7; PCA 41; CS 4, 52; H100 36; HA 35
Rob Jackson: RBH 81; RS 36
Michael Jackson: RBA 80
Jadakiss: H100 98; HSS 3; RA 66; RBH 56; RS 14
Jagged Edge: RBC 25; RA 72; RBH 75; RS 73
Jaheim: B200 132; RBA 39; H100 52; HA 50; RA 12; RBH 14
Bishop T.D. Jakes: GA 20
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 36
Boney James: CJ 5; RBA 100
Brett James: CS 34
Etta James: BL 6
Etta James & The Roots Band: BL 1
Jam & Spoon: DC 30
Tim Janis: NA 5
Jars Of Clay: CC 19
Ja Rule: B200 63; RBA 34; DC 24; H100 25, 27, 40, 43; HA 24, 25, 38, 42; RA 15, 18, 23; RBH 16, 19, 23, 86; RP 7, 10; RS 61; T40 25, 29, 37
Jay-Z: B200 122; RBA 35, 76; RBC 19, 20; H100 94; HSS 35, 64; RA 37, 51, 52, 63, 69; RBH 36, 53, 54, 66, 70, 72, 89; RP 20; RS 11, 35, 66, 68
Jazze Pha: RS 37
Wyclef Jean: RA 40; RBH 40
Waylon Jennings: CA 47; CCA 21
Jewel: B200 170; A40 14
Jim Crow: RS 37
Jose Alfredo Jimenez: LA 39, 44
Jimmy Eat World: B200 42; A40 3; H100 6; HA 6; MO 11, 14; T40 3
Joe: RBA 64; H100 81; RA 28; RBH 28
Elton John: PCA 49; AC 27
Carolyn Dawn Johnson: CA 35; AC 19; CS 16; H100 83
Jack Johnson: B200 53; INT 25; A40 27; MO 31
Jonell: RS 49
Brent Jones + T.P. Mobb: GA 14; RBA 69
Donell Jones: B200 9; RBA 2; H100 60; HA 61; RA 20; RBH 18; RS 46
George Jones: CCA 20
Norah Jones: B200 26; CJ 1; INT 2
Sir Charles Jones: HS 29; IND 23; RBA 29
Richard Joo: CL 6
Oris J: DC 15
JSOne: RS 40
Juanes: HS 12; LA 2; LPA 2; LPS 6; LT 7; TSS 4
Cledus T. Judd: CA 32; HS 16
The Judds: CCA 15
Jump 5: CC 40

—K—

Israel Kamakawiwo'Ole: IND 30; INT 23; WM 3
Jorma Kaukonen: HS 45
Anthony Kearns: WM 13
Toby Keith: B200 72; CA 5; CCA 16, 25; CS 8, 14; H100 47, 61; HA 45, 58
R. Kelly: B200 122; RBA 35; HSS 23; RA 51, 63, 69; RBH 54, 66, 72, 89; RS 57, 66, 68
Tricia Lee Keishall: DC 22
Kemi: HSS 14; RBH 88; RS 4
Alicia Keys: B200 70; RBA 41; RA 57; RBH 55
Khia: B200 82; IND 2, 35; RBA 17, 70; H100 69; HA 70; HSS 61; RA 35; RBH 35; RP 16; RS 33
Angelique Kidjo: WM 4; DC 34
Kid Rock: B200 78; PCA 10; RO 33
Korn: B200 2; INT 6; H100 79; MO 9; RO 6, 36
Diana Krall: B200 129; JZ 1
Alison Krauss: B200 126; CA 18; CCA 19
Lenny Kravitz: B200 191; A40 37; DC 13
Kreo': DC 46
Chad Kroeger: A40 11; H100 8; HA 9; MO 2; RO 2; T40 13
Kronos Quartet: CX 15

—L—

Lady May: RBH 81; RS 36
Rachael Lampa: CC 26; HS 40
David Lanz: NA 15
Lasgo: DS 9; HSS 59
The Last Mr. Bigg: RBC 12
Lathun: B200 179; HS 8; RBA 44
Avril Lavigne: B200 10; INT 15; A40 7; H100 18; HA 18; T40 11
Donald Lawrence & The Tri-City Singers: GA 11; HS 50
Shannon Lawson: CA 53
Sasha Lazard: DC 35
Chris LeDoux: CA 50, 63
Tommy Lee: B200 110; RO 7
Gerald Levert: RBH 97

World Radio History

Glenn Lewis: B200 182; RBA 51; RA 45; RBH 47, 90
Ramsey Lewis: JZ 14
LaLey: LA 57; LPA 18
Lifehouse: A40 18
Lifer's: HSS 60; RS 43
Lil Bow Wow: B200 155; RBA 75; HSS 54; RA 74; RBH 78; RS 60
Lil' J: HSS 50; RS 39
Lil' Kim: RA 69; RBH 72, 100; RS 64
Lil' Mo: H100 85; HSS 70; RA 54; RBH 52; RP 18; RS 31
Lil' Romeo: HSS 36; RBH 93; RS 55
Lil Ru: RS 38, 47
Lil' Tykes: RS 72
Lil Wayne: RA 56; RBH 58; RS 58
Linkin Park: B200 39; A40 28; H100 30; HA 29; MO 34; RO 19, 37
Little Big Town: CA 64; CS 42
Los Lobos: B200 106
Keith Lockhart: CX 14
Chuck Loeb: CJ 19
London Symphony Orchestra: CX 1
Lonestar: B200 120; CA 16; AC 8; CS 3; H100 45; HA 41
Loon: H100 4, 21; HA 4, 20; HSS 26; RA 6, 10; RBH 6, 10; RP 4, 5; RS 9, 52; T40 5
Jennifer Lopez: B200 54, 150; RBA 50; AC 23; H100 10, 43; HA 10, 42; RA 31; RBH 32; T40 7, 25
Patty Loveless: CA 51
LovHer: RA 61; RBH 63
Ludacris: B200 44; RBA 27; H100 71, 76; HA 69; HSS 73; RA 27, 38; RBH 26, 38; RP 13, 15, 19; RS 42, 74
Lynyrd Skynyrd: PCA 22

—M—

Yo-Yo Ma: CL 3, 10, 13; CX 3; INT 18
Timo Maas: DC 47
Mack 10: RBA 98
Mad Dreadz: RS 41
Madonna: PCA 30; DS 23, 25
Barry Manilow: B200 58; INT 19
Patricia Manterola: LA 68; LPS 29
Victor Manuelle: LT 33; TSS 5
Marcel: CS 49
Marc Et Claude: DC 50
Gian Marco: LPS 26; LT 39; TSS 31
Marie Sisters: CS 57
Mario: H100 37; HA 37; HSS 51; RA 17; RBH 17; RS 16
Bob Marley: PCA 1; RBC 1; RE 9
Bob Marley And The Wailers: RE 2
Damian "Jr. Gong" Marley: RE 11
Andrea Martin: DC 48
Brad Martin: CS 24
Angie Martinez: H100 85; HSS 70; RA 54; RBH 52; RP 18; RS 31
Rogelio Martinez: LT 37; RMS 16
Mary Mary: RBC 16; RA 60; RBH 62
Master P: RBH 93
Masters At Work: DC 27
matchbox twenty: AC 10
Dave Matthews Band: B200 130; A40 12; H100 73; HA 73; MO 24
Maxwell: RBA 68; H100 99; RA 41; RBH 42
John Mayer: B200 24; INT 21; A40 6; AC 28; H100 41; HA 43; T40 23
Martina McBride: B200 81; CA 7; CS 29
Delbert McClinton: BL 7
Donnie McClurkin: CC 21; GA 6; RBA 92
Reba McEntire: CA 46
Bobby McFerrin: CJ 11
Tim McGraw: B200 85, 89; CA 8, 9; CCA 17; CS 22
MDO: LPS 8; LT 8; TSS 28
Medeski Martin And Wood: CJ 15
Mediaeval Babes: NA 13
Melody: LA 60; LPA 20
Men Of Standard: GA 39
MercyMe: B200 104; CC 5
Tift Merritt: CA 56
Jo Dee Messina: B200 185; CA 24; AC 6; CS 31
Metallica: PCA 19
Pat Metheny Group: CJ 16
Method Man: RS 49
Tanto Metro & Devonte: H100 89; RP 25
Edgar Meyer: CL 9
MFF: DC 48
Luis Miguel: LA 45; LPA 14; LPS 25; LT 44
Kylie Minogue: B200 135; DC 7; DS 16; H100 95; T40 39
Mississippi Mass Choir: GA 21
Mobb Deep: RBA 93; RS 48
Moby: B200 35; EA 2; INT 14; A40 34; DC 19
Monchy & Alexandra: LA 14; TSA 3; LT 43; TSS 11
Jerzee Monet: RA 67; RBH 69
Jane Monheit: JZ 21
Ricardo Montaner: LA 15; LPA 7; LPS 2; LT 4; TSS 6
Pablo Montero: LA 42; LPA 13; LPS 17; LT 29
Pilar Montenegro: HS 34; LA 7; LPA 4; WM 2; H100 86; LPS 3; LT 2; RMS 2; TSS 19
Montgomery Gentry: CA 52; CS 43
Coco Montoya: BL 2
Morel: DC 32
Alanis Morissette: B200 113; A40 17, 32
Van Morrison: B200 59; INT 12; PCA 34
La Mosca Tse Tse: LPS 37; TSS 38
Lou Mosley: HSS 13; RBH 94; RS 10
Brandy Moss-Scott: HSS 9; RBH 91; RS 6
Mr. Cheeks: HSS 2; RA 59; RBH 45; RS 7
Mr. Choc: B200 43; RBA 10
Mr. C The Slide Man: DS 22
Nicole C. Mullen: CC 23; HS 26
Samantha Mumba: HSS 72
Mushroomhead: HS 37
Musiq: B200 28; RBA 8; H100 17; HA 16; RA 3; RBH 3; RS 75
MxPx: CC 22
Mystikal: RBA 53; H100 76; HSS 73; RA 27; RBH 26; RP 13; RS 42

—N—

David Nail: CS 60
Na Leo Pilimehana: WM 12
Nappy Roots: B200 52; RBA 18; H100 96; RA 65; RBH 68
Nas: B200 83; RBA 42; RBC 23; H100 10, 87; HA 10; HSS 49; RA 31, 34; RBH 32, 34; RP 17; RS 32; T40 7
Natas: IND 47; RBA 72
Nature: IND 19; RBA 55
Naughty By Nature: B200 91; IND 4; RBA 15; DS 17; H100 88; HSS 8; RBH 61; RP 23; RS 1
MeShell Ndegeocello: B200 124; RBA 30; DS 14
Nelly: B200 156; RBA 89; H100 1; HA 1; HSS 1, 11; RA 5; RBH 5, 79; RP 2; RS 8, 19, 73; T40 2, 33
Willie Nelson: B200 146; CA 20; CCA 5; PCA 35
N*E*R*D*: B200 87; RBA 45
Ann Nesby: RBA 52; RA 71; RBH 73
New Found Glory: B200 4; MO 32
Newsboys: CC 25
Next: H100 52; HA 50; RA 12; RBH 14
Joe Nichols: CS 23; H100 82; HSS 16
Nickel Creek: CCA 2; PCA 14
Nickelback: B200 33; A40 9, 35; H100 35, 63; HA 34, 66; RO 14
Tito Nieves: LT 33; TSS 5
The Nitty Gritty Dirt Band: CCA 23
No Doubt: B200 37; A40 15; DC 8; H100 13; HA 14; T40 9
NOFX: IND 15
No Good: HSS 5; RBH 84; RS 2
Nonpoint: RO 40
N.O.R.E.: H100 44; HA 48; HSS 15; RA 14; RBH 11; RP 11; RS 5
Willie Norwood: GA 16
The Notorious B.I.G.: RBC 8, 13; HSS 68; RS 50, 51
'N Sync: HSS 1; RBH 79; RS 19; T40 33

—O—

Paul Oakenfold: DC 42
O.A.R.: IND 50
OC: RS 40
Jamie O'Neal: CA 68
Roy Orbison: CCA 24
La Oreja De Van Gogh: LPS 31
Orishas: LA 67
Oro Solido: TSS 30
Claudette Ortiz: RA 40; RBH 40
Kelly Osbourne: T40 34
Ozzy Osbourne: B200 190; PCA 32
Our Lady Peace: MO 7; RO 31
OutKast: B200 164; RBA 91
Ginny Owens: CC 37

—P—

Lindsay Pagano: HSS 67
Brad Paisley: B200 45; CA 4; CS 2; H100 32; HA 32
Eddie Palmieri: JZ 19
Los Palominos: RMS 22
Palomo: LA 37; LT 27; RMS 5, 9, 35
Papa Roach: MO 6; RO 8
Pastor Troy: RBA 85
Sean Paul: H100 93; RA 36; RBH 37; RP 22; RS 37
Laura Pausini: LA 38; LPA 12
Luciano Pavarotti: CL 1, 4
Pax217: CC 34
P. Diddy: H100 4, 21, 33; HA 4, 20, 33; HSS 26, 56; RA 6, 10, 13; RBH 6, 10, 13; RP 4, 5, 9; RS 9, 28, 52; T40 5
Jennifer Pena: HS 20; LA 4; RMA 1
Dottie Peoples: GA 30
Murray Perahia: CL 15
Amanda Perez: HSS 42
Itzhak Perlman: CL 12
Perpetuous Dreamer: DC 14; DS 18
Pesado: LT 36; RMS 17, 34
Pet Shop Boys: EA 10; DC 49
Tom Petty And The Heartbreakers: PCA 28
Phantom Planet: HS 36
Pharoahe Monch: RBH 82
Mike Phillips: CJ 8; RBA 81
Pillar: CC 13; HS 13
Pink: B200 15; A40 21; DC 38; DS 5, 19; H100 24; HA 27; HSS 29; T40 15, 36
Pink Floyd: PCA 12
Pinmonkey: CS 30
Alexandre Pires: HS 38; LA 9; LPA 5; LPS 9, 10, 13; LT 10, 12, 16; TSS 9
Robert Plant: RO 34
Play: HSS 17
P-Lo: RS 47
Plus One: CC 20
P.O.D.: B200 51; CC 1; MO 13; RO 21
El Poder Del Norte: LA 22, 41; RMA 11; LT 23; RMS 6
Poison: IND 24
Carlos Ponce: LPS 15; LT 20
Power Houze: RBA 96
Elvis Presley: HSS 71
Prince: B200 178
Puddle Of Mudd: B200 34; A40 10; H100 20, 66; HA 19, 65; MO 3; RO 1, 12; T40 16
Puerto Rican Power: TSS 15
Push: DC 26

—Q—

Quarashi: HS 41
Mac Quayle: DC 18
Queen: PCA 42
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA 6; LT 50; RMS 40

—R—

Rabanes: LA 51; LPA 16; LPS 19; LT 26; TSS 12
Rabito: LPS 30; TSS 40
Bonnie Raitt: B200 75; INT 8; AC 18
Rakim: H100 9; HA 8; HSS 43; RA 2; RBH 2; RS 21; T40 27
Rascal Flatts: B200 96; CA 10; CS 48
Rayvon: HSS 45
Los Razos de Sacramento Y Reynaldo: LA 18; RMA 8
Red Hot Chili Peppers: H100 51; HA 47; MO 1; RO 4
Relient K: CC 39
Res: HS 31; DC 41; DS 6; HSS 37; RS 54
R.H. Factor: DC 33
Riddlin' Kids: MO 38
Los Rieleros Del Norte: LA 53
LeAnn Rimes: CA 38; AC 22; HSS 6
Juan Rivera: LA 52
Lupillo Rivera: LA 52, 66, 71; RMS 11
RL: B200 151; RBA 22; RA 50; RBH 50
Woody Rock: GA 17; RBA 82
Daniel Rodriguez: CX 7
Jose Luis Rodriguez: LA 64
Tito Rojas: TSA 10
Rosabel: DC 28
Joann Rosario: GA 33
Rozelly: HSS 21; RBH 98; RS 13
Paulina Rubio: H100 50; HA 55; LPS 5; LT 5; T40 32; TSS 10
Rubyhorse: A40 23
Ruff Endz: B200 105; RBA 19; H100 49; HA 49; RA 11; RBH 12
Tammy Ruggieri: H100 21; HA 20; HSS 26; RA 6; RBH 6; RP 5; RS 9
Rush: B200 77; RO 30
David Russell: CL 8

—S—

DJ Cheb I Sabbah: WM 11
Sacario: H100 85; HSS 70; RA 54; RBH 52; RP 18; RS 31
Sade: RBC 24; DS 12
Salvador: CC 17; HS 19
Joe Sample: CJ 4; RBA 73
Raphael Saadiq: B200 25;RBA 6
Gilberto Santa Rosa: TSA 11; TSS 7
Juelz Santana: H100 5; HA 5; HSS 22, 35; RA 1; RBH 1, 70; RP 1; RS 11, 15; T40 22
Alejandro Sanz: LA 23; LPA 9; LPS 18; LT 38; TSS 26
Marvin Sapp: CC 14; GA 4; HS 14; RBA 62
Savage Garden: HSS 55
Sawyer Brown: CA 39
Scarface: H100 94; HSS 64; RA 37; RBH 36; RP 20; RS 35
Josey Scott: A40 11; H100 8; HA 9; MO 2; RO 2; T40 13
Peggy Scott-Adams: BL 10
Dave Seaman: WM 15
Joan Sebastian: LA 21, 25; RMA 10, 13; LPS 23; LT 28; RMS 33, 37
Jon Secada: TSS 27
Secret Garden: NA 4
Bob Seger & The Silver Bullet Band: PCA 4
Seven And The Sun: A40 39
Sevendust: IND 40
Shade Sheist: RBH 95
Shaggy: RE 4
Shakedown: DC 40
Shakira: B200 23; A40 33; DC 25; H100 39; HA 44; LPS 12, 22; LT 14, 45; T40 21; TSS 25
Remy Shand: B200 149; RBA 47; RA 53; RBH 57
Sharissa: RBA 99; RBH 83
SheDaisy: CS 39
Shekinah Glory Ministry: GA 13; IND 37
Blake Shelton: B200 160; CA 21; CS 25
Shena: DC 12
Sherm: RS 71
Wayne Shorter: JZ 6
The Silk Road Ensemble: CX 3; INT 18
Simon And Milo: HS 42
Frank Sinatra: PCA 36, 50
Sin Bandera: LA 20; LPA 8; LPS 4; LT 6; TSS 37
Daryle Singletary: CS 54
Sixwire: CS 36
Sizzla: RE 14
Skubie Tha Ciko: HSS 21; RBH 98; RS 13
Sleepy Brown: H100 71; HA 69; RA 38; RBH 38; RP 15; RS 74
Slum Village: RA 75; RBH 77
Richard Smallwood With Vision: GA 38
Smilez & Southstar: HSS 10; RBH 76; RS 12
Anthony Smith: CS 37
Esther Smith: GA 31
Michael W. Smith: B200 86; CC 3
Will Smith: H100 77; HSS 47; RBH 92; T40 38
Marco Antonio Solis: LA 21, 54; LPA 17; RMA 10; LPS 24; LT 25; RMS 30
Soluna: DC 31; H100 91
Something Corporate: HS 30
Sono: DC 3
South Kak: RBA 86
Kim Sozzi: DC 18
Britney Spears: B200 98
Spice 1: IND 39; RBA 79
SPM: IND 44
Staind: B200 107; H100 80; MO 12, 28; RO 11, 22
Ralph Stanley: B200 163; CA 22; HS 5
Brenda K. Starr: LA 65; TSA 6; LT 33; TSS 5, 13
Jeffrey Steele: CS 51
Tommy Shane Steiner: CA 40; CS 19; H100 75; HA 75
Ray Stevens: CA 75; HSS 65
Rod Stewart: B200 168
Rebecca St. James: CC 18
Angie Stone: B200 128; RBA 38; H100 92; RA 33; RBH 31
George Strait: B200 193; CA 25, 29; CS 1; H100 28; HA 26
Strik 9ine: HSS 75; RS 25
The Strokes: B200 118; HSS 41; MO 29
Michael Stuart: TSS 33
Styles: RA 39; RBH 39, 82; RP 24
Sublime: PCA 39
Sugarcult: HS 24; IND 22
Sunscreem: DC 26
Superjoint Ritual: IND 17
Switched: RO 35
System Of A Down: B200 41; PCA 48; H100 90; MO 15, 20; RO 15, 24

—T—

Take 6: GA 18
Tall Paul: DC 16
Olga Tanon: TSA 20
James Taylor: PCA 13
Los Temerarios: LA 6, 46; RMA 2; LT 22; RMS 13
Tempo: LPS 28; LT 17; TSS 3
The Temptations: RBC 22
Tenacious D: B200 108
Los Terricolas: LA 59; LPA 19
John Tesh: B200 140; CC 6; IND 7; NA 2
Jimmy Thackery & The Drivers: BL 5
Thalia: HS 11; LA 1; LPA 1; LPS 7; LT 3; RMS 8; TSS 29
Third Day: B200 188; CC 11, 35
Cyndi Thomson: CA 37; CS 33
Thursday: HS 44; IND 29
T.I.: RBA 94
Los Tigres Del Norte: LA 56; RMS 31
Los Tigrillos: LT 41; RMS 19
Timbaland: RBH 95
Aaron Tippin: CS 53; HSS 44
tobyMac: CC 32
Tonex: CC 33; GA 12
Tool: RO 16
Los Toros Band: TSA 14; TSS 39
The Tragically Hip: B200 169; HS 6
Train: B200 199; A40 13; AC 9
Tra-Knox: H100 77; RBH 92; T40 38
Trick Daddy: RA 55; RBH 59
Trick Pony: B200 112; CA 14; CS 17
Travis Tritt: B200 111; CA 13, 71; CCA 13
TRUSTcompany: MO 25; RO 26
Truth Hurts: H100 9; HA 8; HSS 43; RA 2; RBH 2; RS 21; T40 27
T. Supreme: RS 47
Los Tucanes De Tijuana: LA 31; RMA 17; RMS 32, 38
Shania Twain: CCA 6; PCA 38
Tweet: B200 56; RBA 12; H100 31; HA 31; HSS 39; RA 9, 47; RBH 9, 46; RS 23
Ronan Tynan: WM 13
Steve Tyrell: JZ 11

—U—

U2: B200 117; PCA 44
UB40: RE 3
The Union Underground: RO 29
Union Station: B200 126; CA 18
Unique: HSS 21; RBH 98; RS 13
Unwritten Law: B200 145; MO 10
Usher: B200 64; RBA 46; DS 3; H100 4, 15; HA 4, 13; HSS 25; RA 7, 10; RBH 7, 10; RP 4; RS 24, 52; T40 5, 31

—V—

Steve Vai: IND 46
Ian Van Dahl: EA 16; DS 15
Luther Vandross: RBA 57; RBC 7; AC 20; RA 44; RBH 44
Van Halen: PCA 46
Sergio Vargas: TSS 16
Phil Vassar: CS 28; H100 84
Stevie Ray Vaughan And Double Trouble: BL 3
Chuy Vega: LA 58
Johnny Vicious: EA 25
Alicia Villarreal: LA 28; RMA 15; RMS 29
Fernando Villalona: TSS 14, 27
The Vines: MO 26
David Visan: EA 15; WM 8
Vita: H100 40; HA 38; RA 18; RBH 19; RP 10
Carlos Vives: LA 43; TSA 5; LPS 27; TSS 32

—W—

The Wailers: PCA 1; RBC 1; RE 9
Tom Waits: B200 166, 167; IND 11, 12
Andre Ward: CJ 17; RBA 77
Muddy Waters: BL 15
Russell Watson: CX 8
Way Out West: DC 22
Weezer: B200 47; MO 40
Peter White: CJ 14
The White Stripes: B200 74; MO 35
The Who: B200 31; INT 20
Widespread Panic: B200 99; INT 4
Wilco: B200 109; INT 24
Doug Williams: GA 22
Hank Williams III: CA 62
Hank Williams Jr.: CA 36; CCA 12
John Williams: CL 10
John Williams: CX 1
Melvin Williams: GA 22
Michelle Williams: B200 186; CC 10; GA 3; RBA 40
Pharrell Williams: H100 33; HA 33; HSS 56; RA 13; RBH 13; RP 9; RS 28
Vanessa Williams: GA 7; IND 27; RBA 48
Brian Wilson: INT 17
Cassandra Wilson: HS 22; JZ 2
Nancy Wilson: JZ 14
BeBe Winans: GA 27
CeCe Winans: GA 29
Mario Winans: H100 21; HA 20; HSS 26; RA 6; RBH 6; RP 5; RS 9
The Winans: GA 19
Wolverine: RS 41
Lee Ann Womack: CCA 11; AC 11; CS 32
Won-G: RS 59
Darryl Worley: CS 12; H100 67; HA 64
Finbar Wright: WM 13
Keke Wyatt: RBA 97

—X—

X-Press 2: DC 2

—Y—

Yanni: NA 8, 10
Yanou: DS 1; H100 38; HA 39; HSS 7; T40 19
Yasmeen: RBH 99
Ying Yang Twins: B200 88; IND 3; RBA 25; H100 72; HA 71; RA 32; RBH 33; RP 14
Yohany: DS 11; HSS 63
Pete Yorn: HS 23
Neil Young: B200 176
Young Chris: HSS 38; RBH 87; RS 20

—Z—

Charlie Zaa: LA 26; LPA 10; LPS 40
Zero 7: EA 7; HS 43; IND 28
Zoegirl: CC 24; HS 28
Rob Zombie: B200 181; RO 28
ZZ Top: PCA 26

—SOUNDTRACKS—

Amelie: WM 14
Bad Company: B200 102; RBA 13; STX 11
Black Hawk Down: WM 7
Blade II: EA 9
Bob The Builder: The Album: IND 38
Coyote Ugly: B200 131; CA 19; STX 13
Disney's Lilo & Stitch: B200 57; STX 7
Divine Secrets Of The Ya-Ya Sisterhood: B200 40; INT 5; STX 5
Down From The Mountain: CA 33; STX 17
The Fast And The Furious: STX 22
The Fast And The Furious: More Fast And Furious: STX 21
Finding Forrester: JZ 9
Harry Potter And The Sorcerer's Stone: STX 18
I Am Sam: B200 189; STX 16
A Knight's Tale: STX 24
The Lord Of The Rings: The Fellowship Of The Ring: STX 25
Monsoon Wedding: WM 5
Moulin Rouge: B200 114; STX 12
Mr. Deeds: B200 133; STX 14
O Brother, Where Art Thou?: B200 7; CA 1; INT 7; STX 1
The Osbourne Family Album: B200 13; STX 2
Queer As Folk: The Second Season: EA 6
Scooby-Doo: B200 38; RBA 58; STX 4
The Scorpion King: B200 101; STX 10
Shrek: B200 93; STX 8
Spider-Man: B200 18; STX 3
Spirit: Stallion Of The Cimarron: B200 55; STX 6
Spongebob Squarepants Original Theme Highlights: STX 23
Star Wars Episode II: Attack Of The Clones: B200 95; STX 9
State Property: RBA 90
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 24
Thoroughly Modern Millie: B200 175; INT 9
Undercover Brother: B200 152; RBA 71; STX 15
Vanilla Sky: STX 20
WWF: Tough Enough 2: STX 19

—VARIOUS ARTISTS—
on The Billboard 200

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Now 8: 173
Now 9: 17
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P. Diddy & Bad Boy Records Present... We Invented The Remix: 5
Reggae Gold 2002: 194
Songs 4 Worship — Shout To The Lord: 147
Totally Country: 115
Totally Hits 2002: 3
WWF: Forceable Entry: 154

World Radio History

JUNE 29 2002 Billboard MODERN ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 1 Week At Number 1	
1	2	3	BY THE WAY WARNER BROS	Red Hot Chili Peppers
2	1	9	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
3	3	12	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	4	16	RUNNING AWAY ISLAND/IDJMG	Hoobastank
5	7	9	WARNING IMMORTAL/EPIC	Incubus
6	10	4	SHE LOVES ME NOT DREAMWORKS	Papa Roach
7	8	11	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
8	12	7	I FEEL SO MCA	Box Car Racer
9	6	14	HERE TO STAY IMMORTAL/EPIC	Korn
10	5	22	SEEIN' RED INTERSCOPE	Unwritten Law
11	15	5	SWEETNESS DREAMWORKS	Jimmy Eat World
12	11	27	FOR YOU FLIP/ELEKTRA/EEG	Staind
13	14	10	BOOM ATLANTIC	P.O.D.
14	9	24	THE MIDDLE DREAMWORKS	Jimmy Eat World
15	13	23	TOXICITY AMERICAN/COLUMBIA	System Of A Down
16	18	6	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
17	24	5	WITHOUT ME WEB/AFTERMATH/INTERSCOPE ◄ AIRPOWER ►	Eminem
18	20	9	ONE LAST BREATH WIND-UP	Creed
19	17	26	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
20	29	3	AERIALS AMERICAN/COLUMBIA ◄ AIRPOWER ►	System Of A Down
21	23	8	DENY TVT	Default
22	25	13	GET AWAY WARNER BROS	Earshot
23	22	17	AMBER VOLCANO	311
24	21	5	WHERE ARE YOU GOING RCA	Dave Matthews Band
25	26	3	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
26	32	3	GET FREE CAPITOL	The Vines
27	28	5	THE ENERGY ATLANTIC	Audiovent
28	30	6	EPIPHANY FLIP/ELEKTRA/EEG	Staind
29	27	8	HARD TO EXPLAIN RCA	The Strokes
30	31	20	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
31	33	17	FLAKE ENJOY/UNIVERSAL	Jack Johnson
32	40	2	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
33	35	22	FIRST DATE MCA	Blink-182
34	36	14	PAPERCUT WARNER BROS	Linkin Park
35	34	15	FELL IN LOVE WITH A GIRL THIRD MAN/V2	The White Stripes
36	37	3	NO LIGHT HOLLYWOOD	3rd Strike
37	39	2	OPEN YOUR EYES MOJO/JIVE	Goldfinger
38	NEW		I FEEL FINE AWARE/COLUMBIA	Riddlin' Kids
39	NEW		FREAKING OUT ARISTA	Adema
40	38	15	DOPE NOSE GEFFEN/INTERSCOPE	Weezer

JUNE 29 2002 Billboard MAINSTREAM ROCK TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 1 Week At Number 1	
1	2	11	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
2	1	9	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
3	3	20	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
4	6	3	BY THE WAY WARNER BROS	Red Hot Chili Peppers
5	5	16	ONE LAST BREATH WIND-UP	Creed
6	4	14	HERE TO STAY IMMORTAL/EPIC	Korn
7	7	14	HOLD ME DOWN MCA	Tommy Lee
8	12	7	SHE LOVES ME NOT DREAMWORKS	Papa Roach
9	9	16	GET AWAY WARNER BROS	Earshot
10	11	16	ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
11	10	28	FOR YOU FLIP/ELEKTRA/EEG	Staind
12	8	35	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	15	12	DENY TVT	Default
14	13	20	TOO BAD ROADRUNNER/IDJMG	Nickelback
15	14	22	TOXICITY AMERICAN/COLUMBIA	System Of A Down
16	17	11	PARABOLA TOOL DISSECTIONAL/VOLCANO ◄ AIRPOWER ►	Tool
17	16	41	WASTING MY TIME TVT	Default
18	20	9	RUNNING AWAY ISLAND/IDJMG ◄ AIRPOWER ►	Hoobastank
19	18	41	IN THE END WARNER BROS	Linkin Park
20	22	7	THE ENERGY ATLANTIC	Audiovent
21	21	9	BOOM ATLANTIC	P.O.D.
22	24	8	EPIPHANY FLIP/ELEKTRA/EEG	Staind
23	23	12	NO LIGHT HOLLYWOOD	3rd Strike
24	31	2	AERIALS AMERICAN/COLUMBIA	System Of A Down
25	26	3	GIRLS OF SUMMER COLUMBIA	Aerosmith
26	27	5	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
27	29	9	WARNING IMMORTAL/EPIC	Incubus
28	28	22	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
29	30	7	ACROSS THE NATION SMACK DOWN/COLUMBIA	The Union Underground
30	25	11	ONE LITTLE VICTORY ANTHEM/ATLANTIC	Rush
31	33	9	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
32	32	4	FREAKING OUT ARISTA	Adema
33	35	6	YOU NEVER MET A MOTHER F*** QUITE LIKE ME LAVA/ATLANTIC	Kid Rock
34	39	2	DARKNESS, DARKNESS UNIVERSAL	Robert Plant
35	34	8	INSIDE IMMORTAL/VIRGIN	Switched
36	NEW		THOUGHTLESS IMMORTAL/EPIC	Korn
37	38	6	RUNAWAY WARNER BROS	Linkin Park
38	36	17	TEAR AWAY WIND-UP	Drowning Pool
39	37	4	WALL OF SHAME LAVA/ATLANTIC	Course Of Nature
40	NEW		YOUR SIGNS RCA	Nonpoint

JUNE 29 2002 Billboard TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / IMPRINT/PROMOTION LABEL
			NUMBER 1 — 2 Wks At No. 1
1	1	8	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE
2	6	9	HOT IN HERRE NELLY FO' REEL/UNIVERSAL
3	5	11	THE MIDDLE JIMMY EAT WORLD DREAMWORKS
4	2	12	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE
5	3	14	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
6	4	16	FOOLISH ASHANTI MURDER INC./DEF JAM/IDJMG
7	11	10	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
8	10	8	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL
9	9	11	HELLA GOOD NO DOUBT INTERSCOPE
10	7	14	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC
11	16	5	COMPLICATED AVRIL LAVIGNE ARISTA
12	8	11	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS
13	15	5	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG
14	14	14	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE
15	12	13	DON'T LET ME GET ME PINK ARISTA
16	13	20	BLURRY PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE
17	18	12	WASTING MY TIME DEFAULT TVT
18	17	34	WHEREVER YOU WILL GO THE CALLING RCA
19	22	6	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS
20	19	9	MORE THAN A WOMAN AALIYAH BLACKGROUND/VIRGIN
21	20	17	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
22	26	3	OH BOY CAM'RON FEATURING JUELZ SANTANA ROC-A-FELLA/DEF JAM/IDJMG
23	24	6	NO SUCH THING JOHN MAYER AWARE/COLUMBIA
24	23	8	WALKING AWAY CRAIG DAVID WILDSTAR/ATLANTIC
25	21	24	AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC
26	28	3	FULL MOON BRANDY ATLANTIC
27	31	6	ADDICTIVE TRUTH HURTS FEATURING RAKIM AFTERMATH/INTERSCOPE
28	27	19	HERE IS GONE GOO GOO DOLLS WARNER BROS
29	30	9	RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA
30	32	19	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
31	25	13	U DON'T HAVE TO CALL USHER ARISTA
32	33	7	DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
33	29	22	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
34	37	3	PAPA DON'T PREACH KELLY OSBOURNE EPIC
35	39	2	STILL FLY BIG TYMERS CASH MONEY/UNIVERSAL
36	NEW		JUST LIKE A PILL PINK ARISTA
37	34	4	DOWN A** CHICK JA RULE FEATURING CHARLI "CHUCK" BALTIMORE MURDER INC./DEF JAM/IDJMG
38	35	9	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX OVERBROOK/COLUMBIA
39	36	24	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL
40	40	12	UH HUH B2K EPIC

JUNE 29 2002 Billboard ADULT CONTEMPORARY™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 14 Weeks At Number 1	
1	1	19	A NEW DAY HAS COME EPIC	Celine Dion
2	3	26	HERO INTERSCOPE	Enrique Iglesias
3	2	32	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
4	4	18	I NEED YOU COLUMBIA	Marc Anthony
5	5	32	TO WHERE YOU ARE 143/REPRISE	Josh Groban
6	6	19	BRING ON THE RAIN CURB	Jo Dee Messina
7	7	16	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
8	8	43	I'M ALREADY THERE BNA	Lonestar
9	11	49	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
10	9	30	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
11	10	64	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
12	13	72	ONLY TIME REPRISE	Enya
13	14	48	THANK YOU ARISTA	Dido
14	12	57	WILD CHILD REPRISE	Enya
15	19	4	HERE I AM A&M/INTERSCOPE ◄ AIRPOWER ►	Bryan Adams
16	16	3	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Dates
17	18	9	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
18	15	13	I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt
19	17	14	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
20	20	11	I'D RATHER J	Luther Vandross
21	23	7	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
22	21	36	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
23	22	6	ALIVE EPIC	Jennifer Lopez
24	24	13	WHEREVER YOU WILL GO RCA	The Calling
25	26	7	ESCAPE INTERSCOPE	Enrique Iglesias
26	25	10	BEAUTIFUL AS U AMC	All-4-One
27	28	3	ORIGINAL SIN ROCKET/UNIVERSAL	Elton John
28	29	3	NO SUCH THING AWARE/COLUMBIA	John Mayer
29	NEW		I'M ALIVE EPIC	Celine Dion
30	30	2	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch

JUNE 29 2002 Billboard ADULT TOP 40 TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 5 Weeks At Number 1	
1	1	11	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
2	3	16	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
3	4	15	THE MIDDLE DREAMWORKS	Jimmy Eat World
4	2	42	WHEREVER YOU WILL GO RCA	The Calling
5	5	13	HERE IS GONE WARNER BROS	Goo Goo Dolls
6	7	19	NO SUCH THING AWARE/COLUMBIA	John Mayer
7	10	12	COMPLICATED ARISTA	Avril Lavigne
8	9	23	ALL YOU WANTED MAVERICK/WARNER BROS	Michelle Branch
9	6	36	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
10	8	24	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	14	4	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
12	13	5	WHERE ARE YOU GOING RCA	Dave Matthews Band
13	11	21	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
14	12	37	STANDING STILL ATLANTIC	Jewel
15	20	10	HELLA GOOD INTERSCOPE	No Doubt
16	17	18	WASTING MY TIME TVT	Default
17	15	23	HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
18	16	21	HANGING BY A MOMENT DREAMWORKS	Lifehouse
19	18	35	MY SACRIFICE WIND-UP	Creed
20	19	38	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
21	22	18	DON'T LET ME GET ME ARISTA	Pink
22	25	3	ONE LAST BREATH WIND-UP	Creed
23	23	11	SPARKLE ISLAND/IDJMG	Rubyhorse
24	26	10	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
25	27	9	ADRIENNE RCA	The Calling
26	28	5	FLY AWAY FROM HERE (GRADUATION DAY) 143/REPRISE	Dropline
27	30	9	FLAKE ENJOY/UNIVERSAL	Jack Johnson
28	24	22	IN THE END WARNER BROS	Linkin Park
29	21	29	EASY TONIGHT AWARE/COLUMBIA	Five For Fighting
30	31	7	SOMEWHERE IN THE MIDDLE IMMERGENT	Dishwalla
31	32	4	AMERICAN GIRLS GEFFEN/INTERSCOPE	Counting Crows
32	35	2	PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette
33	29	8	UNDERNEATH YOUR CLOTHES EPIC	Shakira
34	37	2	WE ARE ALL MADE OF STARS V2	Moby
35	34	10	TOO BAD ROADRUNNER/IDJMG	Nickelback
36	36	2	THE REMEDY EXTASY	Abandoned Pools
37	33	14	STILLNESS OF HEART VIRGIN	Lenny Kravitz
38	NEW		DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
39	NEW		WALK WITH ME ATLANTIC	Seven And The Sun
40	38	10	ESCAPE INTERSCOPE	Enrique Iglesias

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 107 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 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 Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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JUNE 29 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NUMBER 1
1	2	9	Hot In Herre — NELLY (FO' REEL/UNIVERSAL) — 1 Wk At No 1
2	4	8	Without Me — EMINEM (WEB/AFTERMATH/INTERSCOPE)
3	1	20	Foolish — ASHANTI (MURDER INC./DEF JAM/IDJMG)
4	3	16	I Need A Girl (Part One) — P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
5	6	10	Oh Boy — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
6	5	16	The Middle — JIMMY EAT WORLD (DREAMWORKS)
7	8	15	A Thousand Miles — VANESSA CARLTON (A&M/INTERSCOPE)
8	9	11	Addictive — TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
9	12	7	Hero — CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)
10	11	10	I'm Gonna Be Alright — JENNIFER LOPEZ FEAT. NAS (EPIC)
11	7	20	What's Luv? — FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
12	18	8	Still Fly — BIG TYMERS (CASH MONEY/UNIVERSAL)
13	10	21	U Don't Have To Call — USHER (ARISTA)
14	16	11	Hella Good — NO DOUBT (INTERSCOPE)
15	19	7	Days Go By — DIRTY VEGAS (CREDENCE/CAPITOL)
16	15	14	halfcrazy — MUSIQ (DEF SOUL/IDJMG)
17	14	19	All You Wanted — MICHELLE BRANCH (MAVERICK/WARNER BROS.)
18	30	5	Complicated — AVRIL LAVIGNE (ARISTA)
19	13	28	Blurry — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
20	28	4	I Need A Girl (Part Two) — P. DIDDY & GINUWINE (BAD BOY/ARISTA)
21	23	12	Soak Up The Sun — SHERYL CROW (A&M/INTERSCOPE)
22	22	9	Full Moon — BRANDY (ATLANTIC)
23	21	25	Wasting My Time — DEFAULT (TVT)
24	17	14	Rainy Dayz — MARY J. BLIGE FEAT. JA RULE (MCA)
25	20	11	Down A** Chick — JA RULE FEAT. CHARLI BALTIMORE (MURDER INC./DEF JAM/IDJMG)
26	27	13	Living And Living Well — GEORGE STRAIT (MCA NASHVILLE)
27	24	17	Don't Let Me Get Me — PINK (ARISTA)
28	25	34	Wherever You Will Go — THE CALLING (RCA)
29	29	34	In The End — LINKIN PARK (WARNER BROS.)
30	26	22	More Than A Woman — AALIYAH (BLACKGROUND)
31	41	5	Call Me — TWEET (THE GOLD MIND/ELEKTRA/EEG)
32	35	9	I'm Gonna Miss Her (The Fishin' Song) — BRAD PAISLEY (ARISTA NASHVILLE)
33	34	17	Pass The Courvoisier Part II — BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
34	32	43	How You Remind Me — NICKELBACK (ROADRUNNER/IDJMG)
35	31	16	Drive (For Daddy Gene) — ALAN JACKSON (ARISTA NASHVILLE)
36	37	10	Gots Ta Be — B2K (EPIC)
37	58	3	Just A Friend 2002 — MARIO (J)
38	74	2	Down 4 U — IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)
39	53	3	Heaven — DJ SAMMY & YANOU FEAT. DO (ROBBINS)
40	51	4	The Good Stuff — KENNY CHESNEY (BNA)
41	42	5	Not A Day Goes By — LONESTAR (BNA)
42	33	27	Ain't It Funny — JENNIFER LOPEZ FEAT. JA RULE (EPIC)
43	48	5	No Such Thing — JOHN MAYER (AWARE/COLUMBIA)
44	36	16	Underneath Your Clothes — SHAKIRA (EPIC)
45	61	4	Courtesy Of The Red, White And Blue (The Angry American) — TOBY KEITH (DREAMWORKS (NASHVILLE))
46	45	7	The One — GARY ALLAN (MCA NASHVILLE)
47	50	3	By The Way — RED HOT CHILI PEPPERS (WARNER BROS.)
48	60	4	Nothin' — N.O.R.E. (DEF JAM/IDJMG)
49	43	8	Someone To Love You — RUFF ENDZ (EPIC)
50	40	19	Anything — JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)
51	38	11	Makin' Good Love — AVANT (MAGIC JOHNSON/MCA)
52	56	6	My Heart Is Lost To You — BROOKS & DUNN (ARISTA NASHVILLE)
53	39	13	I Don't Have To Be Me ('Til Monday) — STEVE AZAR (MERCURY (NASHVILLE))
54	59	4	Why Don't We Fall In Love — AMERIE (RISE/COLUMBIA)
55	47	7	Don't Say Goodbye — PAULINA RUBIO (UNIVERSAL)
56	55	6	Walking Away — CRAIG DAVID (WILDSTAR/ATLANTIC)
57	49	15	Here Is Gone — GOO GOO DOLLS (WARNER BROS.)
58	52	20	My List — TOBY KEITH (DREAMWORKS (NASHVILLE))
59	46	19	Escape — ENRIQUE IGLESIAS (INTERSCOPE)
60	63	5	When You Lie Next To Me — KELLIE COFFEY (BNA)
61	57	6	You Know That I Love You — DONELL JONES (UNTOUCHABLES/ARISTA)
62	64	4	One Last Breath — CREED (WIND-UP)
63	67	2	Long Time Gone — DIXIE CHICKS (MONUMENT)
64	72	3	I Miss My Friend — DARRYL WORLEY (DREAMWORKS (NASHVILLE))
65	66	6	Drift & Die — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
66	62	16	Too Bad — NICKELBACK (ROADRUNNER/IDJMG)
67	44	13	I Should Be Sleeping — EMERSON DRIVE (DREAMWORKS (NASHVILLE))
68	—	1	Grindin' — THE CLIPSE (STAR TRAK/ARISTA)
69	71	17	Saturday (Oooh! Ooooh!) — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
70	75	2	My Neck, My Back — KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
71	70	9	Say I Yi Yi — YING YANG TWINS (COLLIPARK/IN THE PAINT/KOCH)
72	65	18	A New Day Has Come — CELINE DION (EPIC)
73	73	3	Where Are You Going — DAVE MATTHEWS BAND (RCA)
74	—	1	Tonight I Wanna Be Your Man — ANDY GRIGGS (RCA (NASHVILLE))
75	68	19	What If She's An Angel — TOMMY SHANE STEINER (RCA (NASHVILLE))

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 908 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

JUNE 29 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
			NUMBER 1
1	1	15	Girlfriend — 'N SYNC FEAT. NELLY (JIVE) — 13 Wks At No 1
2	2	25	Lights, Camera, Action! — MR. CHEEKS (UNIVERSAL)
3	4	4	Day + Night — ISYSS FEATURING JADAKISS (ARISTA)
4	3	10	Wherever You Will Go — THE CALLING (RCA)
5	5	15	Ballin' Boy — NO GOOD (ARTISTDIRECT)
6	6	95	Can't Fight The Moonlight — LEANN RIMES (CURB)
7	17	10	Heaven — DJ SAMMY & YANOU FEAT. DO (ROBBINS)
8	8	16	Feels Good (Don't Worry Bout A Thing) — NAUGHTY BY NATURE FEAT. 3LW (TVT)
9	7	2	I Don't Really Know — BRANDY MOSS SCOTT (HEAVENLY TUNES)
10	11	4	Who Wants This? — SMILEZ & SOUTHSTAR (ARTISTDIRECT)
11	9	5	Hot In Herre — NELLY (FO' REEL/UNIVERSAL)
12	10	25	I Don't Want To Miss A Thing — AEROSMITH (COLUMBIA)
13	13	11	Slow Dance — LOU MOSLEY (JENSTAR)
14	40	3	Crawl To Me — KEMI (MACK DAWG)
15	12	6	Nothin' — N.O.R.E. (DEF JAM/IDJMG)
16	25	4	The Impossible — JOE NICHOLS (UNIVERSAL SOUTH)
17	42	40	Us Against The World — PLAY (COLUMBIA)
18	14	5	Gots Ta Be — B2K (EPIC)
19	16	13	Song For The Lonely — CHER (WARNER BROS.)
20	15	7	Grindin' — THE CLIPSE (STAR TRAK/ARISTA)
21	22	9	Bang My Hit — R. KELLY PRESENTS DA FAM (BRAINSTORM)
22	24	11	Oh Boy — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
23	19	8	Soldier's Heart — R. KELLY (JIVE)
24	23	3	A New Day Has Come — CELINE DION (EPIC)
25	21	10	U Don't Have To Call — USHER (ARISTA)
26	18	4	I Need A Girl (Part Two) — P. DIDDY & GINUWINE (BAD BOY/ARISTA)
27	20	5	Rapture (Tastes So Sweet) — IIO (UNIVERSAL)
28	26	12	Still Not Over You — EXHALE (REAL DEAL/ORPHEUS)
29	35	2	Don't Let Me Get Me — PINK (ARISTA)
30	27	6	Sugarhigh — JADE ANDERSON (COLUMBIA)
31	29	18	Move It Like This — BAHA MEN (S-CURVE/CAPITOL)
32	31	16	I Should Be Sleeping — EMERSON DRIVE (DREAMWORKS (NASHVILLE))
33	33	27	Uh Huh — B2K (EPIC)
34	51	2	Still Fly — BIG TYMERS (CASH MONEY/UNIVERSAL)
35	—	1	Welcome To New York City — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
36	39	27	Hush Lil' Lady — COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN/UNIVERSAL)
37	—	1	They-Say Vision — RES (MCA)
38	36	2	Line 'Em Up — FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)
39	30	4	Call Me — TWEET (THE GOLD MIND/ELEKTRA/EEG)
40	52	4	Happy — ASHANTI (MURDER INC./DEF JAM/IDJMG)
41	41	7	Hard To Explain — THE STROKES (RCA)
42	34	23	Never — AMANDA PEREZ (UNIVERSAL)
43	32	10	Addictive — TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
44	59	37	Where The Stars And Stripes And The Eagle Fly — AARON TIPPIN (LYRIC STREET)
45	44	5	My Bad — RAYVON (BIG YARD/MCA)
46	37	8	Days Go By — DIRTY VEGAS (CREDENCE/CAPITOL)
47	46	25	Gettin' Jiggy Wit It — WILL SMITH (COLUMBIA)
48	45	18	A Thousand Miles — VANESSA CARLTON (A&M/INTERSCOPE)
49	38	9	One Mic — NAS (ILL WILL/COLUMBIA)
50	47	30	It's The Weekend — LIL' J (HOLLYWOOD)
51	53	3	Just A Friend 2002 — MARIO (J)
52	28	5	You Can't Go Home Again! — DJ SHADOW (MCA)
53	56	40	The Star Spangled Banner — WHITNEY HOUSTON (ARISTA)
54	54	3	Take Ya Home — LIL BOW WOW (SO SO DEF/COLUMBIA)
55	48	29	Truly Madly Deeply — SAVAGE GARDEN (COLUMBIA)
56	43	18	Pass The Courvoisier Part II — BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
57	60	30	Only Time — ENYA (REPRISE)
58	—	34	God Bless The USA — LEE GREENWOOD (CURB)
59	50	4	Something — LASGO (ROBBINS)
60	67	9	Beat Your Chest!! — LIFER'S (ALL OUT/STONEY BURKE)
61	65	2	My Neck, My Back — KHIA FEATURING DSD (DIRTY DOWN/ARTEMIS)
62	57	16	Thank You — DIDO (ARISTA)
63	58	3	Lose Control (Descontrolate) — YOHANY (DURMAR/PYRAMID/ORPHEUS)
64	49	7	Guess Who's Back — SCARFACE (DEF JAM SOUTH/IDJMG)
65	—	21	Osama-Yo' Mama — RAY STEVENS (CURB)
66	64	43	One Sweet Day — MARIAH CAREY & BOYZ II MEN (COLUMBIA)
67	72	42	Everything U R — LINDSAY PAGANO (WARNER BROS.)
68	66	62	Big Poppa/Warning — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
69	—	4	Ghetto Millionaire — DEM GHETTO PLAYAS (DEEP END)
70	55	2	If I Could Go! — ANGIE MARTINEZ (ELEKTRA/EEG)
71	—	30	America The Beautiful — ELVIS PRESLEY (RCA)
72	71	20	Don't Need You To (Tell Me I'm Pretty) — SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
73	63	4	Move B***h — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
74	68	20	7 Days — CRAIG DAVID (WILDSTAR/ATLANTIC)
75	—	21	Dansin Wit Wolvez — STRIK 9INE (FADE/ECMD)

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World Radio History

JUNE 29 2002

Billboard HOT 100®

Nielsen Broadcast Data Systems — Nielsen SoundScan

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	1 Week At Number 1	
1	2	3	9	**HOT IN HERRE** ✪ THE NEPTUNES (C.BROWN,NELLY,P.WILLIAMS,C.HUGO)	**Nelly** ❓ ❶ FO REEL 015976*/UNIVERSAL	1
2	4	4	8	**WITHOUT ME** EMINEM,J. BASS (M.MATHERS,K.BELL,J.BASS,M.MCLAREN,A.DUDLEY,T.HORN)	**Eminem** ❓ WEB/AFTERMATH ALBUM CUT/INTERSCOPE	2
3	1	1	20	**FOOLISH** ✪ I.GOTTI,7 (A.DOUGLAS,J.LORENZO,M.DEBARGE,E.JORDAN,S.AURELIUS)	**Ashanti** ❓ ❶ MURDER INC./DEF JAM 588986*/IDJMG	1
4	3	2	16	**I NEED A GIRL (PART ONE)** ✪ S.COMBS,M.WINANS,THE HITMEN (S.COMBS,J.KNIGHT,M.JONES,E.MATLOCK,C.HAWKINS,S.LESTER,J.THOMAS)	**P. Diddy Featuring Usher & Loon** ❓ ❶ BAD BOY 79436*/ARISTA	2
5	8	9	11	**OH BOY** ✪ JUST BLAZE (C.GILES,J.SMITHS,L.JAMES,N.WHITFIELD)	**Cam'ron Featuring Juelz Santana** ❓ ❶ ROC-A-FELLA/DEF JAM 582864*/IDJMG	5
6	5	7	14	**THE MIDDLE** M.TROMBINO,JIMMY EAT WORLD (JIMMY EAT WORLD)	**Jimmy Eat World** ❓ DREAMWORKS ALBUM CUT	5
7	6	6	18	**A THOUSAND MILES** ✪ R.FAIR (V.CARLTON)	**Vanessa Carlton** ❓ Ⓒ A&M 497676/INTERSCOPE	5
8	12	13	7	**HERO** C.KROEGER (C.KROEGER)	**Chad Kroeger Featuring Josey Scott** ❓ COLUMBIA/ROADRUNNER SOUNDTRACK CUT/IDJMG	8
9	9	10	15	**ADDICTIVE** ✪ DJ QUIK (S.GARRETT,W.GRIFFIN,O.BLAKE)	**Truth Hurts Featuring Rakim** ❓ ❶ AFTERMATH 497710*/INTERSCOPE	9
10	11	14	10	**I'M GONNA BE ALRIGHT** C.RODNEY,T.OLIVER,POKE & TONE (J.LOPEZ,C.RODNEY,T.OLIVER,L.C.COOK,R.LAPREAD,J.C.OLIVIER,S.BARNES,A.HILL,M.THOMPSON,M.MARSHALL)	**Jennifer Lopez Featuring Nas** ❓ EPIC ALBUMS CUT	10
11	7	5	20	**WHAT'S LUV?** ✪ I.GOTTI,A.PARKER (J.CARTAGENA,I.LORENZO,J.ATKINS,A.PARKER,C.RIOS)	**Fat Joe Featuring Ashanti** ❓ ❶ TERROR SQUAD 85233*/ATLANTIC	2
12	19	23	12	**STILL FLY** ✪ M.FRESH (B.WILLIAMS,B.THOMAS)	**Big Tymers** ❓ ❶ CASH MONEY 860995*/UNIVERSAL	12
13	14	15	11	**HELLA GOOD** N.HOOPER,NO DOUBT (G.STEFANI,P.WILLIAMS,C.HUGO,T.KANAL)	**No Doubt** ❓ INTERSCOPE ALBUM CUT	13
14	16	20	8	**DAYS GO BY** ✪ DIRTY VEGAS (S.SMITH,V.HORN)	**Dirty Vegas** ❓ ❶ CREDENCE 77712*/CAPITOL	14
15	10	8	21	**U DON'T HAVE TO CALL** ✪ THE NEPTUNES (P.WILLIAMS)	**Usher** ❓ Ⓓ ❶ ARISTA 15060*	3
16	15	11	19	**ALL YOU WANTED** J.SHANKS (M.BRANCH)	**Michelle Branch** ❓ MAVERICK ALBUM CUT/WARNER BROS	6
17	17	19	15	**HALFCRAZY** ✪ I.BARIAS,C.HAGGINS (MUSIQ SOULCHILD,F.HAGGINS,I.BARIAS,F.LAI)	**Musiq** ❓ ❶ DEF SOUL 588999*/IDJMG	17
				GREATEST GAINER / AIRPLAY		
18	30	44	5	**COMPLICATED** THE MATRIX (L.CHRISTY,S.SPOCK,G.EDWARDS,A.LAVIGNE)	**Avril Lavigne** ❓ ARISTA ALBUM CUT	18
19	22	27	12	**SOAK UP THE SUN** S.CROW,J.TROTT (S.CROW,J.TROTT)	**Sheryl Crow** ❓ A&M ALBUM CUT/INTERSCOPE	19
20	13	12	28	**BLURRY** J.KURZWEG (W.SCANTLIN)	**Puddle Of Mudd** ❓ FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	5
21	28	40	4	**I NEED A GIRL (PART TWO)** ✪ M.WINANS,S.COMBS (M.WINANS,S.COMBS,C.HAWKINS,M.C.JONES,F.ROMANO,A.SHROPSHIRE)	**P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri** ❓ ❶ BAD BOY 79441*/ARISTA	21
22	20	16	26	**WASTING MY TIME** R.PARASHER (J.J.HORA,D.SMITH,DEFAULT)	**Default** ❓ TVT ALBUM CUT	13
23	24	24	9	**FULL MOON** ✪ M.CITY (M.CITY)	**Brandy** ❓ ❶ Ⓥ ATLANTIC 85320*	23
24	23	18	17	**DON'T LET ME GET ME** ✪ D.AUSTIN (PINK,D.AUSTIN)	**Pink** ❓ Ⓓ ❶ ARISTA 15117*	8
25	18	17	14	**RAINY DAYZ** I.GOTTI,7 (J.ATKINS,I.LORENZO,S.AURELIUS)	**Mary J. Blige Featuring Ja Rule** ❓ MCA ALBUM CUT	12
26	26	22	34	**WHEREVER YOU WILL GO** ✪ M.TANNER (A.KAMIN,A.BAND)	**The Calling** ❓ Ⓒ Ⓥ RCA 60518	5
27	21	21	12	**DOWN A** CHICK** ✪ I.GOTTI (J.ATKINS,S.AURELIUS,I.LORENZO,T.LANE)	**Ja Rule Featuring Charli "Chuck" Baltimore** ❓ ❶ MURDER INC./DEF JAM 588941*/IDJMG	21
28	27	31	13	**LIVING AND LIVING WELL** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIRO)	**George Strait** ❓ Ⓥ MCA NASHVILLE ALBUM CUT	27
29	25	25	22	**MORE THAN A WOMAN** TIMBALAND (T.MOSLEY,S.GARRETT)	**Aaliyah** ❓ Ⓥ BLACKGROUND ALBUM CUT	25
30	29	28	35	**IN THE END** D.GILMORE (LINKIN PARK)	**Linkin Park** ❓ WARNER BROS. ALBUM CUT	2
31	39	53	5	**CALL ME** ✪ TIMBALAND (C.KEYS,M.ELLIOTT)	**Tweet** ❓ ❶ THE GOLD MIND/ELEKTRA 67312*/EEG	31
32	38	38	9	**I'M GONNA MISS HER (THE FISHIN' SONG)** F.ROGERS (B.PAISLEY,F.ROGERS)	**Brad Paisley** ❓ Ⓥ ARISTA NASHVILLE ALBUM CUT	32
33	36	26	18	**PASS THE COURVOISIER PART II** ✪ THE NEPTUNES (T.SMITH,P.WILLIAMS,C.HUGO)	**Busta Rhymes Featuring P. Diddy & Pharrell** ❓ ❶ J 21154*	11
34	37	42	10	**GOTS TA BE** ✪ THE UNDERDOGS (H.MASON, JR.,D.THOMAS,MISCHKE,S.RUSSELL)	**B2K** ❓ Ⓓ Ⓥ EPIC 79719*	34
35	32	32	43	**HOW YOU REMIND ME** ✪ R.PARASHAR (C.KROEGER,NICKELBACK)	**Nickelback** ❓ Ⓒ ROADRUNNER 012053/IDJMG	1
36	31	30	16	**DRIVE (FOR DADDY GENE)** K.STEGALL (A.JACKSON)	**Alan Jackson** ❓ Ⓥ ARISTA NASHVILLE ALBUM CUT	28
37	58	72	6	**JUST A FRIEND 2002** ✪ W.CAMPBELL (W.CAMPBELL,M.LILLY,J.SMITH,M.HALL)	**Mario** ❓ ❶ J 21150*	37
				GREATEST GAINER / SALES		
38	51	65	8	**HEAVEN** ✪ DJ SAMMY,YANOU (B.ADAMS,J.VALLANCE)	**DJ Sammy & Yanou Featuring Do** ❓ Ⓥ ❶ ROBBINS 72057*	38
39	33	29	16	**UNDERNEATH YOUR CLOTHES** S.MEBARAK R.,L.MENDEZ (S.MEBARAK R.,L.MENDEZ)	**Shakira** ❓ Ⓥ EPIC ALBUM CUT	9
40	74	—	2	**DOWN 4 U** I.GOTTI,7 (J.ATKINS,S.AURELIUS,I.LORENZO,A.DOUGLAS,T.LANE,A.PARKER)	**Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita** ❓ MURDER INC./DEF JAM ALBUM CUT/IDJMG	40
41	46	56	5	**NO SUCH THING** J.ALAGIA (J.MAYER,C.COOK)	**John Mayer** ❓ AWARE ALBUM CUT/COLUMBIA	41
42	54	63	4	**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** ❓ BNA ALBUM CUT	42
43	35	33	27	**AIN'T IT FUNNY** 7,I.GOTTI,C.RODNEY,D.SHEA (J.LOPEZ,C.RODNEY,I.LORENZO,7,J.ATKINS,CADDILLAC TAH,D.HARVEY,JR.,C.MACK)	**Jennifer Lopez Featuring Ja Rule** ❓ EPIC ALBUMS CUT	1
44	57	69	6	**NOTHIN'** ✪ THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO)	**N.O.R.E.** ❓ ❶ DEF JAM 582914*/IDJMG	44
45	45	47	8	**NOT A DAY GOES BY** D.HUFF (S.DIAMOND,M.DERRY)	**Lonestar** ❓ Ⓥ BNA ALBUM CUT	45
46	50	50	6	**WALKING AWAY** M.HILL (C.DAVID,M.HILL)	**Craig David** ❓ Ⓥ WILDSTAR ALBUM CUT/ATLANTIC	46
47	63	70	4	**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** ❓ DREAMWORKS (NASHVILLE) ALBUM CUT	47
48	52	52	7	**THE ONE** T.BROWN,M.WRIGHT (K.MANNO,B.LEE)	**Gary Allan** ❓ Ⓥ MCA NASHVILLE ALBUM CUT	48
49	49	54	8	**SOMEONE TO LOVE YOU** C.RODNEY,T.OLIVER (C.RODNEY)	**Ruff Endz** ❓ EPIC ALBUM CUT	49
50	41	45	9	**DON'T SAY GOODBYE** ✪ G.RUBIN (G.RUBIN,C.YIE)	**Paulina Rubio** ❓ ❶ UNIVERSAL 015860*	41
51	53	55	3	**BY THE WAY** R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	**Red Hot Chili Peppers** ❓ WARNER BROS. ALBUM CUT	51
52	42	37	19	**ANYTHING** KAYGEE,F.MOORE (K.GIST,F.MOORE,RL)	**Jaheim Featuring Next** ❓ DIVINE MILL ALBUM CUT/WARNER BROS	28
53	34	34	15	**MAKIN' GOOD LOVE** S.HUFF (S.HUFF,M.AVANT)	**Avant** ❓ MAGIC JOHNSON ALBUM CUT/MCA	27
54	59	62	6	**MY HEART IS LOST TO YOU** K.BROOKS,R.OUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON)	**Brooks & Dunn** ❓ ARISTA NASHVILLE ALBUM CUT	54
55	40	36	13	**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.VAN HOY (S.AZAR,J.YOUNG,R.C.BANNON)	**Steve Azar** ❓ Ⓥ MERCURY (NASHVILLE) ALBUM CUT	35
56	62	71	4	**WHY DON'T WE FALL IN LOVE** R.HARRISON (R.HARRISON)	**Amerie** ❓ RISE ALBUM CUT/COLUMBIA	56
57	48	41	15	**HERE IS GONE** R.CAVALLO (J.RZEZNIK)	**Goo Goo Dolls** ❓ Ⓥ WARNER BROS. ALBUM CUT	18
58	47	43	19	**ESCAPE** S.MORALES,E.IGLESIAS (E.IGLESIAS,S.MORALES,K.DIOGUAROL,D.SIEGEL)	**Enrique Iglesias** ❓ INTERSCOPE ALBUM CUT	12
59	61	68	4	**ONE LAST BREATH** J.KURZWEG (M.TREMONTI,S.STAPP)	**Creed** ❓ WIND-UP ALBUM CUT	59
60	60	61	10	**YOU KNOW THAT I LOVE YOU** ✪ J.HAWKINS,C.ABSOLAM,R.SMITH (J.HAWKINS,C.ABSOLAM,R.SMITH)	**Donell Jones** ❓ ❶ UNTOUCHABLES 15112*/ARISTA	54
61	55	51	20	**MY LIST** J.STROUD,T.KEITH (T.JAMES,R.BISHOP)	**Toby Keith** ❓ DREAMWORKS (NASHVILLE) ALBUM CUT	26
62	64	64	5	**WHEN YOU LIE NEXT TO ME** J.HAWKINS,C.ABSOLAM,R.SMITH (J.HAWKINS,C.ABSOLAM,R.SMITH)	**Kellie Coffey** ❓ BNA ALBUM CUT	62
63	56	46	16	**TOO BAD** R.PARASHAR,NICKELBACK (C.KROEGER,NICKELBACK)	**Nickelback** ❓ ROADRUNNER ALBUM CUT/IDJMG	42
64	67	—	2	**LONG TIME GONE** DIXIE CHICKS,L.MAINES (D.SCOTT)	**Dixie Chicks** ❓ MONUMENT ALBUM CUT	64
65	76	79	4	**GRINDIN'** ✪ THE NEPTUNES (G.THORNTON,T.THORNTON,P.WILLIAMS,C.HUGO)	**The Clipse** ❓ ❶ STAR TRACK 15078*/ARISTA	65
66	66	67	6	**DRIFT & DIE** J.KURZWEG (W.SCANTLIN,J.ALLEN,D.AROITO)	**Puddle Of Mudd** ❓ FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	66
67	72	73	3	**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** ❓ Ⓥ DREAMWORKS (NASHVILLE) ALBUM CUT	67
68	44	35	14	**I SHOULD BE SLEEPING** ✪ J.KING,J.STROUD (L.DREW,S.SMITH)	**Emerson Drive** ❓ Ⓒ Ⓥ DREAMWORKS (NASHVILLE) 450362	35
69	75	83	6	**MY NECK, MY BACK** ✪ TAZ,PLATINUM HOUSE (K.CHAMBERS,M.WILLIAMS)	**Khia Featuring DSD** ❓ ❶ DIRTY DOWN 751136*/ARTEMIS	69
70	65	48	12	**A NEW DAY HAS COME** ✪ R.WAKE,W.AFANASIEFF,A.NOVA (A.NOVA,S.MOCCIO)	**Celine Dion** ❓ Ⓓ Ⓥ EPIC 79728*	22
71	69	66	20	**SATURDAY (OOOH! OOOOH!)** ✪ ORGANIZED NOIZE (C.BRIDGES,R.WADE,R.MURRAY,P.BROWN)	**Ludacris Featuring Sleepy Brown** ❓ ❶ DISTURBING THA PEACE/DEF JAM SOUTH 588875*/IDJMG	22
72	71	60	9	**SAY I YI YI** BEAT-IN-AZZ (D-ROC,KAINE)	**Ying Yang Twins** ❓ COLLIPARK/IN THE PAINT ALBUM CUT,KOCH	56
73	73	76	3	**WHERE ARE YOU GOING** S.HARRIS (D.J.MATTHEWS)	**Dave Matthews Band** ❓ RCA SOUNDTRACK & ALBUM CUT	73
				HOT SHOT DEBUT		
74	NEW		1	**TONIGHT I WANNA BE YOUR MAN** D.MALLOY (B.RUTHERFORD,T.VERGES)	**Andy Griggs** ❓ Ⓥ RCA (NASHVILLE) ALBUM CUT	74
75	68	58	19	**WHAT IF SHE'S AN ANGEL** J.RITCHEY (B.WAYNE)	**Tommy Shane Steiner** ❓ Ⓥ RCA (NASHVILLE) ALBUM CUT	39
76	80	87	4	**MOVE B***H** ✪ KLC (C.BRIDGES,C.LAWSON,M.TYLER,B.SANDIMANIE)	**Ludacris Featuring Mystikal & Infamous 2.0** ❓ ❶ DISTURBING THA PEACE/DEF JAM SOUTH 582948*/IDJMG	76
77	NEW		1	**BLACK SUITS COMIN' (NOD YA HEAD)** ✪ M.SPARKS,R.CHIARELLI,W.SMITH,G.PAGANI,D.BANGA (W.SMITH,M.SPARKS,J.FREEMSTER,L.BENNETT,L.BENNETT,L.BENNETT)	**Will Smith Featuring Tra-Knox** ❓ ❶ OVERBROOK 79768*/COLUMBIA	77
78	77	77	5	**HAPPY** ✪ C.SANTANA,I.GOTTI (R.CALHOUN,A.DOUGLAS,A.PARKER,I.LORENZO)	**Ashanti** ❓ ❶ MURDER INC./DEF JAM 582935*/IDJMG	77
79	78	75	6	**HERE TO STAY** M.BEINHORN (KORN)	**Korn** ❓ IMMORTAL ALBUM CUT/EPIC	72
80	81	80	13	**FOR YOU** J.ABRAHAM (STAIND)	**Staind** ❓ FLIP/ELEKTRA ALBUM CUT/EEG	63
81	83	78	8	**WHAT IF A WOMAN** ALLSTAR,JOE (J.THOMAS,J.SKINNER,A.GORDON)	**Joe** ❓ JIVE ALBUM CUT	63
82	90	95	5	**THE IMPOSSIBLE** ✪ B.ROWAN (K.LOVELACE,L.T.MILLER)	**Joe Nichols** ❓ Ⓒ UNIVERSAL SOUTH 172241	82
83	70	59	8	**I DON'T WANT YOU TO GO** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.POLK)	**Carolyn Dawn Johnson** ❓ Ⓥ ARISTA NASHVILLE ALBUM CUT	54
84	82	84	19	**THAT'S WHEN I LOVE YOU** B.GALLIMORE,P.VASSAR (P.VASSAR,J.WOOD)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	37
85	91	—	2	**IF I COULD GO!** ✪ RICK ROCK (A.MARTINEZ,C.LOVING,R.THOMAS,J.AUSTIN)	**Angie Martinez Featuring Lil' Mo & Sacario** ❓ ❶ ELEKTRA 67311*/EEG	85
86	89	90	4	**QUITAME ESE HOMBRE** R.PEREZ (J.L.PILOTO)	**Pilar Montenegro** ❓ UNIVISION ALBUM CUT	74
87	79	57	11	**ONE MIC** ✪ NAS,C.THOMPSON (N.JONES,C.THOMPSON)	**Nas** ❓ Ⓓ ❶ ILL WILL 79723*/COLUMBIA	43
88	87	81	14	**FEELS GOOD (DON'T WORRY BOUT A THING)** ✪ ALLSTAR (A.CRISS,V.BROWN,A.GORDON,T.BEAL,D.WIGGINS,R.WIGGINS,T.CHRISTIAN,C.WHEELER,J.CAMPBELL)	**Naughty By Nature Featuring 3LW** ❓ Ⓒ ❶ TVT 2344	53
89	94	99	14	**GIVE IT TO HER** ✪ J.HARDING (J.HARDING,M.WOLFE,W.PASSLEY)	**Tanto Metro & Devonte** ❶ Ⓥ 2 HARD/SHOCKING VIBES 6394*/VP	87
90	88	86	9	**TOXICITY** R.RUBIN,O.MALAKIAN,S.TANKIAN (S.TANKIAN,S.DDAOJIAN,O.MALAKIAN)	**System Of A Down** AMERICAN ALBUM CUT/COLUMBIA	70
91	98	—	2	**FOR ALL TIME** ✪ S.MORALES (S.MORALES,H.RAMOS,D.CORDOVA,E.SERRANO,D.SIEGEL)	**Soluna** ❓ ❶ DREAMWORKS 450836*	91
92	85	88	15	**WISH I DIDN'T MISS YOU** ✪ I.MATIAS,A.MARTIN,A.STONE,SWIZZ BEATZ (A.MARTIN,I.MATIAS,L.HUFF,G.MCFADDEN,J.WHITEHEAD)	**Angie Stone** ❓ ❶ J 21149*	79
93	97	97	9	**GIMME THE LIGHT** ✪ TROYTON,DADDY REDS (S.HENRIQUES,T.RAMI)	**Sean Paul** ❓ Ⓒ ❶ Ⓥ BLACK SHADOW/2 HARD 6400/VP	93
94	93	91	7	**GUESS WHO'S BACK** ✪ K.WEST (B.JORDAN,K.WEST,S.CARTER,D.GRANT,M.SUTTON,B.SUTTON,T.DEPIERRO)	**Scarface Featuring Jay-Z & Beanie Sigel** ❓ ❶ DEF JAM SOUTH 582865*/IDJMG	79
95	NEW		1	**LOVE AT FIRST SIGHT** ✪ R.STANNARD,J.GALLAGHER (K.MINOGUE,R.STANNARD,J.GALLAGHER,A.HOWES,M.HARRINGTON)	**Kylie Minogue** ❓ ❶ CAPITOL 77724	95
96	86	82	12	**AWNAW** ✪ J.CHAMBERS,M.CAREN (W.HUGHES,M.ADAMS,V.TISDALE,R.ANTHONY,J.CHAMBERS)	**Nappy Roots** ❓ ❶ ATLANTIC 85222*	51
97	96	93	19	**ROC THE MIC** JUST BLAZE (D.GRANT,L.PRIDGEN,J.SMITH)	**Beanie Sigel & Freeway** ❓ ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/IDJMG	55
98	99	98	4	**DAY + NIGHT** ✪ T.JONES,SHEKSPERE (T.JONES,B.KELLY)	**Isyss Featuring Jadakiss** ❓ Ⓒ ARISTA 15132	98
99	RE-ENTRY		15	**THIS WOMAN'S WORK** MUSZE (K.BUSH)	**Maxwell** ❓ COLUMBIA EP & ALBUM CUT	58
100	100	100	18	**CRAWLING IN THE DARK** J.WIRT (D.ESTRIN,D.ROBB)	**Hoobastank** ❓ ISLAND ALBUM CUT/IDJMG	68

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ❓ Videoclip availability. ✪ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ✪ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Ⓒ CD Single available. Ⓓ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. ❶ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. Ⓧ Cassette Maxi-Single available. Catalog number is for Ⓒ. * Indicates Ⓒ unavailable, in which case, catalog number is for Ⓜ, Ⓓ, Ⓢ, ❶ or Ⓧ respectively, based on availability. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES AND TRACKS SONG INDEX™

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 (Dynatone, BMI/Warner-Tamerlane, BMI/Protoons, ASCAP) RBH 93

—A—

ADDICTIVE (Herbilicious, 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 9; RBH 2
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 43
ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 16
AL QUE ME SIGA (SGAE, ASCAP) LT 44
AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 28
SECRET/AMOR SECRETO (Not Listed) LT 42
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 52; RBH 14
ARBOLES DE LA BARRANCA (San Antonio, BMI) LT 30
ARRANCAME (Ser-Ca, BMI) LT 36
AUTOMATIC (Zomba, ASCAP/E-Forty, BMI/D. Brasco, ASCAP/Desert Storm, BMI/EMI April, ASCAP/Cyphercleff, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI/Jobete, ASCAP/Stone Diamond, BMI), HL/WBM, RBH 80
AWNAW (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 96
AY AMOR (Degollado, ASCAP) LT 32

—B—

BABY (Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI) RBH 48
BAILAME (Huina, ASCAP) LT 41
BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 84
BANDIDA (CD Elvis, BMI/Sony/ATV Latin, BMI) LT 17
BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 98
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 30
BASKETBALL (Neutral Gray, ASCAP/Original J.B., ASCAP/Fancy Footwork, ASCAP/Mokojumbi, BMI/MoFunk, ASCAP) RBH 78
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 27
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 24
BLACK SUITS COMIN' (NOD YA HEAD) (Treyball, ASCAP/Da Fabulous Beatbrokas, BMI/Love N Loyalty, BMI/Blitz Package, BMI/It Hurtz, BMI) H100 77; RBH 92
BLUE JEANS (Not Listed) RBH 99
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 20
BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 81
BORRACHO (Peer Int'l., BMI) LT 31
BY THE WAY (Moebetoblame, BMI), HL, H100 51

—C—

CADILLAC TEARS (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP/WB, ASCAP), HL/WBM, CS 46
CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 31; RBH 9
CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 34
CLOSET FREAK (God Given, BMI/Basketcase, ASCAP/Butterfly Shadow, ASCAP) RBH 96
THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 65
COMO DECIRTE NO (WB, ASCAP) LT 24
COMO PUDISTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 34
COMPLICATED (Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP/Avril Lavigne, ASCAP), HL/WBM, H100 18
CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 18
COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 41
COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Savigar, ASCAP), HL, CS 49
COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) (Tokeco Tunes, BMI) CS 8; H100 47
CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 100
CRAWL TO ME (Easy Life, BMI/Lucille, BMI/Night Stix, BMI) RBH 88
CUANDO TE ACUERDES DE MI (Crisma, SESAC) LT 25

—D—

DARE TO DREAM (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 31
DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 56
DAYS GO BY (Copyright Control/Chrysalis, ASCAP), WBM, H100 14
DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 15
A DIOS LE PIDO (Peer Int'l., BMI) LT 7
DON'T LET ME GET ME (Pink Panther, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL, H100 24
DON'T SAY GOODBYE (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP), HL, H100 50
DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 42
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 47
DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP/Songs Of Universal, BMI), HL, H100 40; RBH 19
DOWN A CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI), HL, H100 27; RBH 16
DRIFT & DIE (WB, ASCAP/Jordan Rocks Music, ASCAP/Stero Supersonic, ASCAP), WBM, H100 66
DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Tri-angels, ASCAP), HL, CS 4; H100 36

—E—

ENTRA EN MI VIDA (Sony/ATV) LT 6
ESCAPAR [ESCAPE] (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI) LT 46
ESCAPE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 58
ES POR AMOR (World Deep, BMI/Sony/ATV Latin, BMI) LT 16
EVERYBODY (F.I.P.P., BMI) LT 26

—F—

FALL INTO ME (Universal-MCA, ASCAP/Hathana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 56
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 88; RBH 61
FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 3; RBH 8
FOR ALL TIME (Little Devin, BMI/Jumping Bean, BMI/These Notes, BMI/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Merchandyze, BMI), HL, H100 91
FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 40
FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 80
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 100
FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 23; RBH 21

—G—

GET THIS MONEY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 66
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 93; RBH 37
GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, RBH 79
GIVE IT TO HER (EMI April, ASCAP), HL, H100 89
GOING AWAY (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 44
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 50
THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 6; H100 42
GOOD TIMES (Jobete, ASCAP) RBH 39
GOOD TO GO (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Mellow Dessert, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL/WBM, CS 51
GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 34; RBH 15
GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 65; RBH 24
GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 94; RBH 36

—H—

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 17; RBH 3
HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), HL, H100 78; RBH 29
HARD CALL TO MAKE (Sony/ATV Cross Keys, ASCAP/David Aaron, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL/WBM, CS 50
HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 29
HEAVEN (Irving, BMI/Adams Communications, BMI/Almo, ASCAP/Testatyme, ASCAP), HL, H100 38
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 13
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 20
HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 57
HERE TO STAY (Zomba, BMI/Fieldyshuttz, BMI/Stratosphericyoness, BMI/Music Munk, BMI/Evileria, BMI/Gintoe, BMI), WBM, H100 79
HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 8
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 1; RBH 5
HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, RBH 55
HOW IT'S GONNA BE (Nyrraw, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI), HL, RBH 63
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 35

—I—

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI) RBH 51
I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 11; H100 55
I DON'T REALLY KNOW (Heavenly Tunes, BMI) RBH 91
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 16; H100 83
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 44
IF I COULD GO! (Media Noche, ASCAP/Mo Loving, ASCAP/Cyphercleff, ASCAP/EMI April, ASCAP/Lil Masiell's, BMI), HL, H100 85; RBH 52
IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 37
I KEEP LOOKING (Sony/ATV Tree, BMI/Wenonga, BMI/Mosaic, BMI), HL, CS 18
I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 53
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, RBH 30
I'M GONE (Mighty Nice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 33
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/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 10; RBH 32
I'M GONNA BE READY (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP/Jamyo, BMI), WBM, RBH 74
I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 2; H100 32
I'M IN THE MOOD (Sony/ATV Tree, BMI/Route Six, BMI), HL, CS 58
I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 12; H100 67
THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 23; H100 82
IN DA WIND (First N' Gold, BMI/Trick N' Rick, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Bubba Gee, BMI) RBH 59
I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundsations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 4; RBH 10
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, H100 21; RBH 6
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 30
IN THE MORNING (EMI April, ASCAP/That's Plum's Song, ASCAP/It's Tea Tyme, ASCAP/Baboochka Tunes, ASCAP/Nyrraw, ASCAP), HL, RBH 62
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 9; H100 68
IT'S NOT FAIR (WB, ASCAP/Warner Chappell, SOCAN/The Ox And The Fish, SOCAN/Universal, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/EMI April, ASCAP/Touched By Jazz, ASCAP/Double OH Eight, ASCAP), HL/WBM, RBH 90
IT'S OK (Universal Musica, ASCAP) LT 37

—J—

JURO POR DIOS (LSM, BMI) LT 19
JUST A FRIEND 2002 (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 37; RBH 17
JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 17

—K—

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 49

—L—

LA NEGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 35
THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadecaphobia, BMI/Old Nigga Spiritualis, BMI/Nyelahs, ASCAP/Nyulahs, ASCAP) RBH 82
LIFE HAPPENED (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 47
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 45
LINE 'EM UP (Efartooee, ASCAP/F.O.B., ASCAP/Copyright Control) RBH 87
LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 1; H100 28
LONG TIME GONE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL, CS 15; H100 64
LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 36
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Acuff-Rose, BMI), HL, CS 59
LOVE AT FIRST SIGHT (EMI Full Keel, ASCAP/Mushroom, APRA/Sony/ATV Cross Keys, ASCAP/Biffco, ASCAP/Universal, ASCAP), HL, H100 95

—M—

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 53; RBH 25
MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 28
ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP/Universal Musica, ASCAP/Universal-PolyGram Latin, ASCAP) LT 8
MEMPHIS (Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 60
THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 6
MINE ALL MINE (Without Anna, ASCAP/Lone Talisman, ASCAP), CLM, CS 39
MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 38
MONEY OWNERS (Virginia Beach, ASCAP/WB, ASCAP/E.balastin, ASCAP/EMI April, ASCAP), HL/WBM, RBH 95
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 29; RBH 41
MOST HIGH (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 69
MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, H100 76; RBH 26
MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 20
MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 7; H100 54
MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 14; H100 61
MY NECK, MY BACK (Ty-Joyce, BMI/R & Bling, ASCAP/Meriwar, BMI) H100 69; RBH 35
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, CS 43

—N—

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 12
NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 86
A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 70
NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 83
NO SE VIVIR (Edimusa, ASCAP) LT 21
NO SUCH THING (Specific Harm, ASCAP/Me Hold You, ASCAP), CLM, H100 41
NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 3; H100 45
NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 44; RBH 11
NUESTRO AMOR (Edimusa, ASCAP) LT 47

—O—

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 5; RBH 1
OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 25
THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 5; H100 48
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 59
ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Ill Will, ASCAP), HL/WBM, H100 87; RBH 34
ONE NIGHT IN NEW ORLEANS (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Kinetic Diamond, ASCAP/Mike Curb, BMI), HL/WBM, CS 55
OOH, AHH (Scorp, ASCAP) RBH 85
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 46

—P—

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 33; RBH 13
EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 9
PO' FOLKS (Nappy Rotts, BMI/Tarpo, ASCAP) RBH 68
POR ESE HOMBRE (EMI Blackwood, BMI) LT 33
POR LAS DAMAS (Edimonsa, ASCAP/EMI April, ASCAP) LT 49
PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) RBH 73

—Q—

QUISIERA PODER OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 40
QUITAME ESE HOMBRE (Piloto, ASCAP/Adam Rhodes, ASCAP/Universal Musica, ASCAP) H100 86; LT 2

—R—

RAINY DAYZ (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 25; RBH 23
REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 57
ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 97; RBH 43

—S—

SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noize, BMI), HL, H100 71; RBH 38
SAY I YI YI (ColliPark, BMI/Da Crippler, BMI/EWC, BMI) H100 72; RBH 33
SE ME OLVIDO (Estefan, ASCAP) LT 39
SHAKE YA BODY (EKOP, BMI/Sony/ATV Songs, BMI/Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/Sweet Soul, BMI/Reach Global, BMI), HL/WBM, RBH 72
SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 26
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 50
SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP), WBM, CS 45
SI TU TE VAS [DON'T SAY GOODBYE] (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 5
SLOW DANCE (Darryl Payne, BMI/Calla, BMI) RBH 94
SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 19
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 54
SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 49; RBH 12
SOMETHING WORTH LEAVING BEHIND (Sony/ATV Tree, BMI), HL, CS 32
SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 53
STILL FLY (Money Mack, BMI) H100 12; RBH 4
STINGY (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 64
STYLIN' (Pork, ASCAP/Labraham, ASCAP) RBH 71
SUERTE [WHENEVER, WHEREVER] (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 14

—T—

TAINTED (Donut Boy, ASCAP/EMI April, ASCAP/Priestlyhood, ASCAP/Zifi, ASCAP/Andwele, ASCAP/Karieem Riggins, ASCAP), HL, RBH 77
TAKE A MESSAGE (Mortay, SOCAN) RBH 57
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 89
TE DEJO MADRID (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Estefan, ASCAP) LT 45
TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 21
TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 43
TE QUIERO MAS QUE AYER (Universal Musica, ASCAP/Prodemus, ASCAP) LT 27
TE REGALO LA LLUVIA (Edimusa, ASCAP/Vander, ASCAP) LT 48
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, H100 84
THAT'S WHY I SING THIS WAY (Sixteen Stars, BMI/Max D. Barn Songs, BMI), HL, CS 54
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Rondor, PRS/Irving, BMI), HL, CS 48
THICKER THAN BLOOD (In My Dreams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP), WBM, CS 35
THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 99; RBH 42
A THOUSAND MILES (Songs Of Universal, BMI/Rosasharn, BMI), WBM, H100 7
TOCA PARA MI (UNPLUGGED) (WB, ASCAP) LT 38
TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 13; H100 74
TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 63
TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 90
TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, RBH 75
TROUBLE (Not Listed) RBH 60
TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3
TWO WRONGS (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Tee-Bass, BMI), HL, RBH 40

—U—

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 15; RBH 7
UNA LAGRIMA NO BASTA (ADG, SESAC) LT 22
UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), HL/WBM, CS 22
UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 39
USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

—V—

VESTIDO BLANCO (Edimonsa, ASCAP) LT 23
**VI

Copyright Term Debate Rages

Continued from page 1

suggest that American creative works deserve a lesser standard than international market economies would be to do our creators a great disservice and put them at substantial financial risk."

In the case, Eldred vs. Ashcroft, plaintiff Eric Eldred—a book publisher of public-domain works—filed suit against the federal government following the passage of the CTEA. He and other plaintiffs argued that Congress does not have the constitutional authority to extend protection to such a degree, citing the words of the Constitution that restrict copyright protection—in essence, a monopoly—as "limited times" before creative works enter the public domain for the benefit and enrichment of the general society. They say that an extended term granted to the work of a deceased author does not promote the progress of anything, especially not new work.

The subtext of the lawsuit is that the plaintiffs believe that the framers of the Constitution did not intend copyrighted works from the early part of the 20th century, such as the late Walt Disney's cartoon creation *Mickey Mouse*, to remain in the hands of corporations for more than 100 years for their benefit. The slogan of those who side with the plaintiffs is "Free the Mouse."

The lead lawyer for the Eldred side is professor Lawrence Lessig of Stanford Law School. He explains: "The essence of our view is that copyright law is a bargain. It's an exchange for a government monopoly for getting new work out there, so when you extend the term of existing copyright, you are granting a government monopoly for nothing at all.

"No matter what we do," Lessig continues, "Robert Frost or George Gershwin are not going to produce anything more for us. So a copyright law that's attempting to extend the term of copyrights that were granted in 1923 [creative works prior to 1923 went into the public domain before the passage of the CTEA] has no relation to the underlying purpose of granting Congress the power to issue monopolies over speech."

Copyright attorney Bill Patry, who served as a House staffer during debate on the CTEA, agrees with Lessig on that point. "Giving an extra 20 years to the work of a deceased author will not, cannot, produce an incentive for new work." He doesn't agree that the law is unconstitutional, however, but just a result of "bad policy." He says he believes "Congress has the [constitutional] right to make bad laws."

Professor Marci Hamilton of Yeshiva University's Cardozo School of Law sided with artists when she testified before Congress in that sound recordings are not works for hire. She is on the opposite side of the fence from industry groups and the RAC on the copyright-term issue.

In a 1996 article for *Cardozo Law Review*, Hamilton wrote that the extension "benefits the entertainment industries and not authors," adding that "the plain language of the Constitution states that Congress has the power to enact law to 'promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries.' The language speaks for itself.

'The argument is that if, without a good reason, you prevent material from coming generally available for those who want to use it, read it, hear it, you're interfering with [free] speech.'

—PROFESSOR PETER JASZI, AMERICAN UNIVERSITY

"Second," Hamilton continues, "the decision to place the duration extension in the hands of [copyright-industry business such as] publishers runs squarely against the purpose of the Copyright Clause."

Hamilton explains that the historical reason the Constitution limits the recipient of the monopoly power to authors "resides in the single, unifying theme of the entire constitutional enterprise: the decentralization of power. The British Statute of Anne, the precursor to the American Copyright Clause, was adopted for the purpose of reducing the monopoly power of the publishing industry and decentralizing that power by placing it in the hands of individual authors.

"The marketing and concomitant lobbying power of the copyright industries," she wrote, "and their repeated victories at the expense of individual authors [most particularly in the work-made-for-hire context] is a clarion call to the Court to read the Copyright Clause with fresh attention and historical understanding."

Hamilton, who is also an expert on the Supreme Court, tells *Billboard* that she hasn't changed her opinion. "I still think it's the right argument," she says, "but I don't think the court will rule that it's unconstitutional because of the international trade implications and because the court is loathe to step in and legislate public policy."

Peter Jaszi, a copyright law professor at American University's Washington Law School who is writing an amicus brief siding with the plaintiffs for the National Writers Union, says there is a strong argument to be made that the law is unconstitutional because of First Amendment concerns. "The argument is that if, without a good reason, you prevent material from coming generally available for those who want to use it, read it, hear it, you're interfering with speech." While copyright owners might say, "Well, you may have it, but you must pay," Jaszi adds, "That's fine—unless they don't want you to have it, in which case you don't get it at all."

The owners of such silent movie comedies as the Laurel & Hardy classics produced by the Hal Roach studios in the '20s apparently agree, having written an amicus brief in favor of Eldred and the plaintiffs reasoning that while they might lose some money because of a rollback, if these historical silent movies do not go into the public domain, they will be lost for generations, because the copyright costs mean there is little incentive for their restoration and future distribution.

IRVING BERLIN & PUBLIC DOMAIN

There has been a similar debate over the added protection given to musical compositions that would have fallen into the public domain had the CTEA not been passed. At the House hearings on the bill, music publishers complained that under the old law, Irving Berlin's "Alexander's Ragtime Band" fell into the public domain during his lifetime. Now, any Berlin composition written after 1923 remains the property of his heirs and music publisher. But the court will not rule based on the corporate-ownership issue.

Congress has extended the copyright term 11 times in 40 years from its original term of 14 years, plus 14 more if renewed. Subsequent updates gave authors renewal terms. Since Jan. 1, 1978, there has been only one term.

The District Court and the Court of Appeals have ruled against Eldred and the other plaintiffs, saying Congress does have the authority and that the extended term does not violate the First Amendment.

In the modern era, the Supreme Court disagreements in the area of intellectual property have been about the author's right to control a work and the public's right to access. Beyond the fact that four of the nine justices must vote to bring a case before the court, legal observers note that some of the justices may have particular interest in examining the copyright-term issue.

'Robert Frost or George Gershwin are not going to produce anything more for us. So a copyright law that's attempting to extend the term of copyrights granted in 1923 has no relation to the purpose of granting Congress the power to issue monopolies over speech.'

—PROFESSOR LAWRENCE LESSIG, STANFORD LAW SCHOOL

Justice Sandra Day O'Connor has written the majority opinion on all four of the court's recent rulings on intellectual property issues, though none touched on the constitutional issue. Three opinions ruled that the authors of creative works are property owners and, if not remunerated, are entitled to withhold works from the public. In the fourth, the majority found that copyright protection does not extend to a factual work, such as a white-pages telephone directory.

Justice Stephen G. Breyer published an article in the *Harvard Law Review* in 1970 examining the economic incentive of copyright-term protection. He argued that many aspects of book publishing would continue unaffected if copyright protection were abolished; however, he also wrote that the best case for copyright protection was for reference books and texts with high fixed publishing costs that require sales over a long period of time to recover costs. His current views on copyright are not known, and he never returned to the copyright issues in later writings.

Further, Jane Ginsburg, a prominent copyright law professor at Columbia University and the daughter of Justice Ruth Bader Ginsburg, has gone on record to say, in essence, that the CTEA is bad policy but not unconstitutional. While no observers would speculate on whether the views of the younger Ginsburg will influence those of her mother, they pointed out that the justice is probably aware of her daughter's opinion.

Those involved in the case are hazarding guesses as to where the court will focus its interest. Rosenthal says, "I think they'll look at the basic question of where does promotion—or progress, or benefits to the public—end as it relates to protected works and to unprotected works. [The plaintiffs] are saying, 'We can provide more benefit than copyright owners in exploiting works to the public.' I think that is going to be compelling to the Court."

UNKNOWN TERRITORY

Unknown at this point is whether copyright-term protection would revert to life plus 50 years if the Supreme Court struck down the CTEA as unconstitutional or whether Congress would attempt to re-establish the longer term, possibly drafting a variant constitutional language. From the view of copyright owner-creators, the loss of extra protection would certainly affect the financial situation of heirs of successful artists.

Patry doesn't think a change would necessarily shut down creative works. "I don't believe somebody would say, 'I'm not going to produce any work if I'm not protected by a copyright term of life plus 70 years,' just as I don't think they'd decide that with life plus 50 years."

Lessig says if the extended term is rejected on constitutional grounds, he will not challenge the former life-plus-50-years statute. He adds, "If you're asking me if I like it, that's another matter."

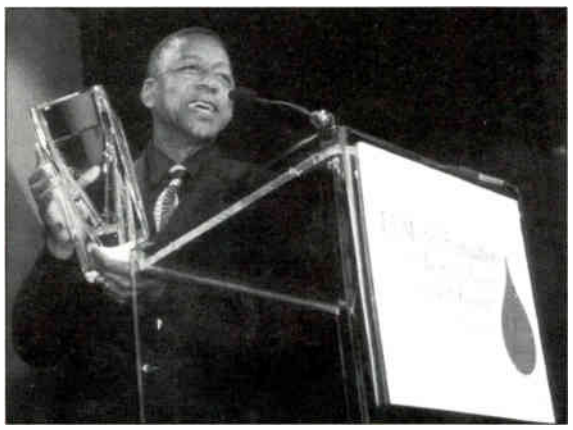
The CTEA was first put forward by the music industry in 1995 and introduced by then-Rep. Bono. But it was kept at committee level for more than two years by Rep. F. James Sensenbrenner Jr., R-Wisc., until Democrats voted out his separate bill to give carve-outs to small restaurants, bars, and mall shops, freeing them from paying background-music royalties to songwriters and music publishers. Sensenbrenner is now chairman of the House Judiciary Committee.

World Radio History

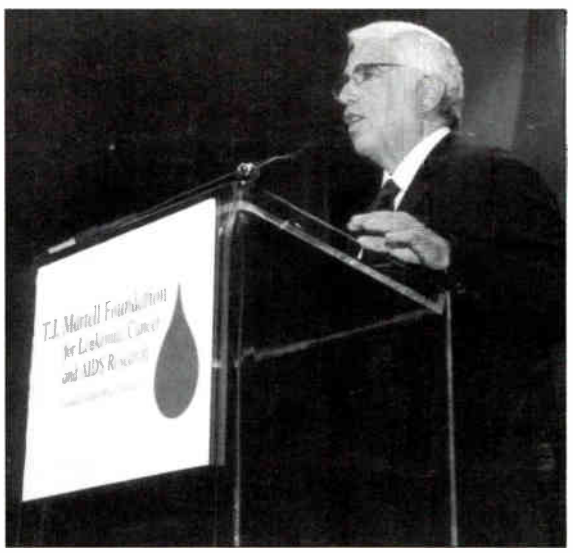
BET Founder Robert L. Johnson Named Humanitarian Of The Year At T.J. Martell Gala

More than 1,200 members of the music industry gathered to honor Black Entertainment Television (BET) founder and CEO Robert L. Johnson, who received the 2002 Humanitarian of the Year Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Tony Martell, founder and chairman of the foundation, said during the presentation, held at the Hilton New York, that Johnson "contributes generously without fanfare, without applause. He gives quietly of his gifts, both personal and financial." Martell also announced that the music industry charity raised more than $5.5 million during its annual campaign. (Photos: Gary Gershoff)

Gathered at the 2002 Humanitarian Award gala June 11 are, from left, T.J. Martell Foundation COO Tod Minnich, BMI president/CEO and T.J. Martell Foundation national board of directors president Frances W. Preston, BET founder and CEO and Humanitarian Award winner Robert L. Johnson, T. J. Martell Foundation founder and chairman Tony Martell, BET COO Debra Lee, actor/producer Robert Townsend, and jazz keyboardist Marcus Johnson.

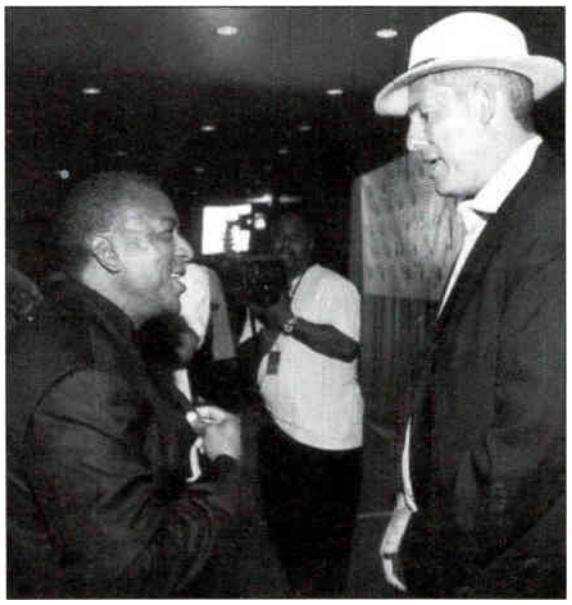


BET founder and CEO Robert L. Johnson accepts the T.J. Martell Foundation's Humanitarian of the Year Award.



Mel Karmazin, president/COO of Viacom, which is BET's parent company, introduced Humanitarian of the Year Robert L. Johnson.

Gathered at the New York Hilton for the annual T.J. Martell Foundation affair are, from left, Zomba Recording senior VP of business affairs Paul Katz, Elektra Entertainment executive VP of administration and T.J. Martell Foundation national board of directors member Gary Casson, and T.J. Martell Foundation founder and chairman Tony Martell.



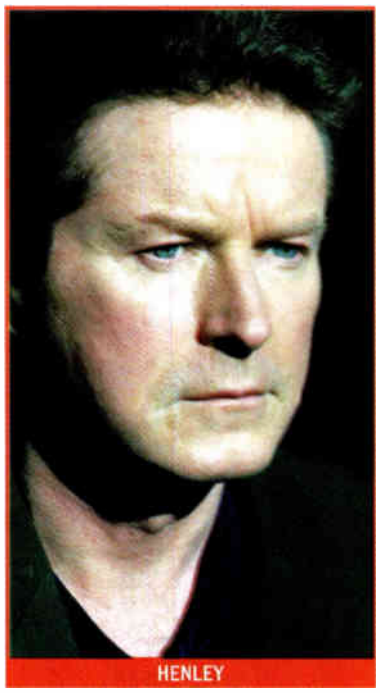
Lyor Cohen, president of the Island Def Jam Music Group, right, congratulates BET founder and CEO Robert L. Johnson on his award.

Performing for more than 1,200 music industry professionals at the gathering are Justin Timberlake of 'N Sync, left, and Brian McKnight.

'7-Year' Bill Moves Forward

Continued from page 1

"legislative intent" version of the bill that basically serves as a procedural bookmarker. What the lawmakers characterize as a "spot bill" substitute will allow the labels and artist sides to keep negotiating a settlement until the end of session in August. Importantly, the June 18 vote moves the bill out of the Judiciary committee to the Senate floor, where observers say it is expected to pass during session June 24.



HENLEY

The spot bill moves on to the entire senate body with a number of new co-authors, most significantly conservative Republican senator Ray Haynes, R-Riverside, who also serves as the vice chairman on the senate judiciary committee. Other lawmakers signed on as co-authors include Democratic senators Gil Cedillo (Los Angeles), Jerome Horton (Inglewood), Fred Keeley (Boulder Creek), Joe Nation (San Rafael), Sara Reyes (Fresno), and Virginia Strom-Martin (Duncans).

"What this means is that the spot bill [also] moves forward out of the Senate and into the Assembly," says Sen. Kevin Murray, D-Culver City, who introduced the original legislation in January (*Billboard*, Jan. 19). "It postpones the fight until the assembly. It means it moves forward. It frankly is not relevant what [the language] is in the bill right now. What matters is what is in it in the end."

He adds that the labels and artists' groups are expected to keep trying to negotiate a resolution but adds that if no agreement is struck by the time the Assembly goes to vote on the spot bill in a few weeks, he will reinstate the original language calling for a repeal of the industry exemption. Murray has also stated he would reintroduce the bill next year should it be defeated.

Recording Industry Assn. of America negotiator David Altschul says Senate Judiciary Committee chairwoman Martha Escutia, D-Montebello, "made it very clear . . . that neither party should construe the action today as a victory or a loss and that she wants us to keep working toward a compromise." He says he is optimistic about a resolution. Escutia did not return phone calls to *Billboard*.

Recording Artists Coalition (RAC) co-counsel Jay Cooper says, "We very definitely feel there is room to go forward. It took a while for the members to understand the [record] business, but with the trips to talk to them, I think they finally get it—they get it that it's a big problem. Our next step is to continue talks with the label side."

Don Henley, co-founder of the RAC, commented, "We feel very encouraged. We've been able to sit down with legislators of both parties, even those who were not inclined in our direction, and were able to explain to them how the record industry really works. Many of them were incredulous that some of the unfair and unscrupulous practices that touch so many artists have become standard business practices."

Labor groups were encouraged. "It's good," California Labor Federation executive secretary Art Pulaski says. "There's now a lot of flexibility in moving the spot bill to the floor.

"Recording artists are workers and have a right, at a certain point, to renegotiate contracts," Pulaski continues. "I've met with guys with gold records who are not making any money from royalties or their tours—it's so contrary to what the public perception is about the wealth of performing artists."

American Federation of Television and Radio Artists (AFTRA) director of sound recordings Ann Chaitovitz says the union is "encouraged by the developments" and adds that AFTRA is also currently negotiating a new collective bargaining agreement with the labels that features a proposal—not yet approved by record companies—that would offer similar protection to artists nationwide "by limiting the term of contract to up to seven years and a maximum of four albums." Chaitovitz hopes the agreement will be negotiated by the end of summer.

MURRAY

World Radio History

Top R&B/Hip-Hop Execs Sign On For Billboard/AURN Conference

Heavyweights in urban radio programming, record-label promotion, new media, and other specialties have signed on as panelists for the 2002 Billboard/AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The three-day event, which brings together the biggest names in R&B and hip-hop for three days of networking, business, and entertainment will take place Aug. 7-9 in Miami Beach.

JOHNSON

HOLLYWOOD

This year's business sessions will focus on new issues and opportunities in urban music. Panels will examine critical issues relating to radio programming, the current financial and legal terrain, urban music in the digital age, and other topics. Scheduled to participate are Cedric Hollywood, PD at WEDR Miami; Cynthia Johnson, VP, urban promotion, J Records; Derrick Brown, PD at WHQT New York; Lee Bailey, president, Lee Bailey Communications Inc.; Rita Lee, CEO, NuFace Entertainment; Damon Williams, director of programming, Music Choice; C.C. McClendon, VP, R&B Promotion, Arista; and Ken Spellman, CEO, Sound Check Inc., among others

Please note that due to unforeseen circumstances, the venue for this event has changed. The conference will be held at the Roney Palace (instead of the Eden Roc). Please make a new reservation at the Roney Palace by calling 305-604-1000. The Roney is located at 23rd Street & Collins Avenue in Miami Beach. The conference room rate remains $149.

For more information on the conference and the awards program, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

upcoming events

Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis Hotel • New York City • Nov. 12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

Archer Prewitt

COMING THIS WEEK: **Sea & Cake/Coctails** principal **Archer Prewitt** steps back into the spotlight with ***Three***, his third full-length solo album. The set finds him backed by a host of Chicago's finest musicians, including longtime Coctails colleague **Mark Greenberg**. The review of the album will appear exclusively on Billboard.com.

Also this week, read the second of four installments in Billboard.com's series of excerpts from ***His Song: The Musical Journey of Elton John***, the new book by Elizabeth J. Rosenthal.

Plus, Billboard.com will feature reviews of **Arto Lindsay's *Invoke*** (Righteous Babe) and Nettwerk's various artists compilation set ***Chillout 2002***, with tracks from **Dido**, **Coldplay**, and **Radiohead**.

News contact: Jonathan Cohen • jacohen@billboard.com

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Billboard Music Group events & happenings

personnel DIRECTIONS

ACOSTA

Jason Acosta has joined Billboard Music Group in New York as advertising production coordinator for *Billboard* magazine and the *Airplay Monitors*. He will assist in the day-to-day production process, trafficking advertisements for the five weekly publications. Acosta joined the company in 1997 as a mailroom assistant; in June 2001, he was promoted to circulation assistant for *Billboard*, *Airplay Monitor*, and *Billboard Bulletin*.

DEFOUR

The circulation assistant post will be taken over by Jamie Defour. Defour started her career at *Billboard* parent VNU in September 2000 as a part-timer for *Editor & Publisher* and *Adweek*. In January 2001, she joined the VNU circulation department fulltime and has worked on *American Artist*, *Film Journal*, *Ross Reports*, *Watercolor*, *BackStage*, and *BackStage West*.

Acosta will report to Lydia Mikulko, advertising production director, and Chris Dexter, assistant advertising production manager. Defour will report to Stacy Wahl, circulation manager, and Jeanne Jamin, group circulation director.

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world radio history

The Billboard
BackBeat
EDITED BY CHUCK TAYLOR

War Stories

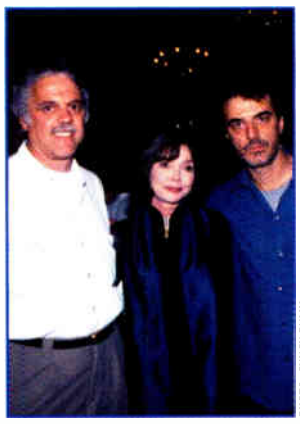


PHOTO: CHUCK PULIN

Singer/songwriter **Nancy Griffith** performed a fundraiser concert earlier this month at New York's Cutting Room to benefit the Vietnam Veterans of America Foundation, an international humanitarian organization addressing "the causes, conduct, and consequences of war" with rehabilitation clinics in eight countries. The event was hosted by actor **Chris Noth**, owner of the Cutting Room. Pictured, from left, are **John Terzano**, VP of Vietnam Veterans of America; Griffith; and Noth.

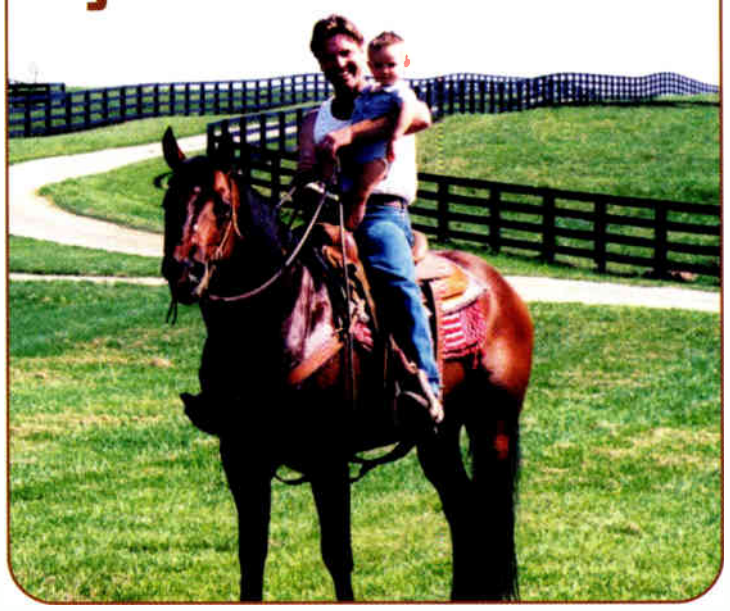
I'll Drink To That

Scott Hunter Smith of the Heineken Music Initiative presents VH1's Save the Music Foundation a check for $50,000. The initiative is a nonprofit organization created to raise funds for urban music-education programs. Pictured, from left, are VH1 Save the Music's **Jennifer Lynch** and **Robert Morrison**, Smith, and **Mark McIntire** from VH1.

Singing The Blues

B.B. King was named as a winner at the third annual Blues Music Assn. (BMA) A.G.E.S Awards this month in Memphis. The awards are presented each year to individuals who have helped members of the blues community "achieve greater economic success" (hence A.G.E.S). King is the first musician to receive this award. BMA board member **Steve Berkowitz** of Sony Music said that King was "chosen for being the world's greatest ambassador of the blues and for using his prestige and drawing power to bring lesser-known blues musicians onto his bandstand as opening acts, thereby helping the careers of aspiring younger blues artists." Pictured, from left, are BMA executive director **Maggie Mortensen**, BMA president and Alligator Records president **Bruce Iglauer**, King, and Berkowitz.

Bryan Switzer: Born To Rein



You can take the record executive off the farm, but you can never really take the farm out of the record executive. That's certainly true of Bryan Switzer, senior VP of promotion for Nashville-based Universal South Records.

With his wife, Jennifer, Switzer breeds, raises, and shows quarter-horses on the couple's 55-acre spread in Springfield, Tenn. It's a hobby/side business he's been involved in for about eight years.

> "Horses take me out of the business and put my mind on something else."

Rather than pursuing some stereotypical vision of a country record executive gone cowboy, however, Switzer comes by his fascination with horses honestly. He grew up on a farm in Ohio. And while many executives in the country music business have horses, Switzer notes that "not many of them came from a farming background."

Switzer sells some of his colts and yearlings—many to artists and music business executives who know of his hobby—but keeps some select stock for show horses. He hires trainers to work with the horses, which are generally trained for reining or roping. (Reining, Switzer explains, involves "a combination pattern of drills" that the horses compete in.)

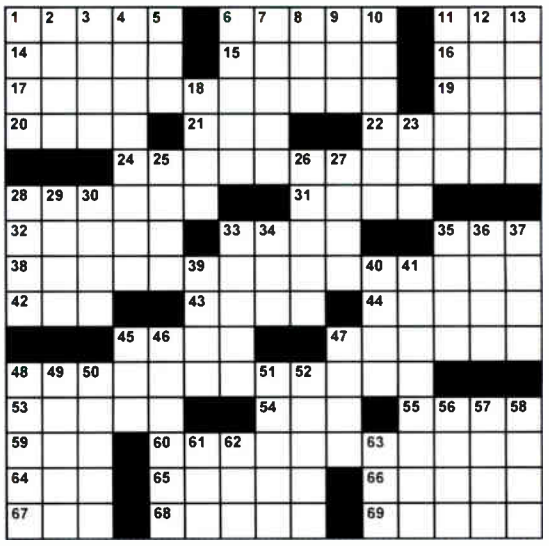
Switzer, pictured with son Ben on the stallion Docs Nip O Brandy, enjoys calf roping and says he is also learning to rein. The Switzers own 18 horses on their Tennessee property and several more that are housed in Delta, Colo.

Switzer says it's more a hobby than a side business: "If I break even, I'm happy." More importantly, he says, his avocation "keeps me outdoors and working with the animals." In fact, during foaling season, he once had to spend a week-and-a-half sleeping in the barn. The payoff was worth it. "There is nothing better than in foaling season, in the spring, when you have a field full of babies."

Of course, it's also a useful diversion from the record business. "Working with the horses, especially the young horses, you can't be drifting too much [mentally]," he says. "You have to stay focused, so it takes me out of the business and puts my mind on something else."

By day, Switzer is a savvy record executive. Formerly VP/GM of Atlantic Records in Nashville, he's now part of the core senior staff at Universal South, which was launched by veteran label heads Tim Du Bois and Tony Brown earlier this year. Asked if there are any parallels between raising horses and record promotion, Switzer laughs then quips, "Both are extremely expensive to take part in."

PHYLLIS STARK



'EVERYDAY I WRITE THE BOOK' by Matt Gaffney

Across
1 Channing of "Hello, Dolly!"
6 Harry Belafonte's daughter
11 They Might Be Giants' "Particle ___"
14 "___ My Love a Cherry"
15 Actor Quinn
16 Top 40 hit for Lisa Loeb
17 He wrote the book "Kiss and Make-Up"
19 "Titanic" name
20 Seal in a steak's juices
21 No. 1 hit for Elvis "___ Much"
22 "Over the Rainbow" composer Harold
24 She wrote the book "Comfort From a Country Quilt"
28 Label for Art Pepper
31 Cube and T
32 Jim Croce's "___ Name"
33 "There ___ end to what we can do ..." (Paul McCartney line)
35 FedEx rival
38 She wrote the book "Girl Singer"
42 Church of the Mormons: abbr.
43 Not well thought-out
44 What Will Smith plays, in the "Fresh Prince of Bel-Air" theme song
45 Fictional captain
47 Culture Club's "___ Blind"
48 He wrote the book "A Pirate Looks at Fifty"
53 "Every ___ you stake, I'll be watching you" (Police line)
54 Free (of)
55 Billie Holiday's "It's ___ to Tell a Lie"
59 CD-___
60 She wrote the book "Angel on My Shoulder"
64 Little ___
65 No. 1 song off the 1987 album "Bad Animals"
66 1996 George Michael album
67 Jazz guitarist Montgomery
68 See 51-down
69 Supercool

Down
1 Smokes
2 Blues vocalist Ray ___
3 ___ close second (barely lost)
4 Give too much praise
5 "___ Miserables"
6 Island where "faataupati" clapping accompanies songs
7 Words on signs seen on TV
8 Trouble
9 Classic Akira Kurosawa film
10 Cypress Hill title word
11 Part of Rob Pilatus's band
12 "Doe, ___..."
13 "Revolver" song "For ___"
18 Play ___ ear (jam)
23 Some football players: abbr.
25 Final, for example
26 Piece of cake
27 Subj. for environmentalists
28 "Rubber Soul" ballad
29 Vertical Horizon smash "You're ___"
30 Defeat
33 Texas Rangers pitcher Hideki ___
34 Part of DOS
35 Double helix stuff
36 Captain's post
37 Lovett who loved Julia
39 "Cross the desert like an ___ man" ("Get Here" line)
40 Death notice in the paper
41 Course material?
45 Jackie Wilson's "___ the Man"
46 Book of religious songs
47 Prefix meaning "central"
48 Noted catalog
49 "___ Rock 'N Roll"
50 Part of Cass Elliot's group
51 With 68-across, he studied piano under Salieri
52 Choice cut
56 What New Englanders call "tonic"
57 Belinda Carlisle's "Should ___ You In?"
58 Peter at the Piano
61 Sarod and sitar master ___ Akbar Khan
62 Talking-___ (verbal admonitions)
63 Long period

The solution to this week's puzzle can be found on page 50.

RIM SHOTS by Mark Parisi

World Radio History

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Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at free file sharing as the cause for this year's depressed sales, but true peer-to-peer networks are more difficult to squelch than last year's Napster. Recent Jupiter research says it doesn't matter, contending that file sharing drives a bigger boost in sales than bust. Hear both sides, and a dozen opinions that haven't yet made the mainstream – onstage at **Plug.IN**.

Debated in these sessions:

- New Jupiter Research: Forecasting the Future of Digital Music
- Subscription Services and Beyond: Targeting the New Music Consumer
- The Future of Online Radio: Interpreting the CARP Rulings

Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers' demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day – positioning, policy or industry pressure?

Debated in these sessions:

- Remixing the Payment Track: Where is the Fair Share in Digital Distribution?
- The Billboard Roundtable: Where's the Online Business Model for Music Retail?
- Delivering Digital Music off the PC: The Next Wave of Devices

Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction – or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?

Debated in these sessions:

- Teen Music Consumption: An On-Stage Focus Group
- New Jupiter Research: Home Networks – Seizing Near-Term Opportunities to Extend Connectivity to Every Room
- Artists Are Brands, Labels are Not: Marketing Music Through Online Media

PLUG.IN REMAINS THE MUSIC INDUSTRY'S PREMIER STAGE FOR EXECUTIVES WITH SOMETHING TO SAY.

- Congressman Rick Boucher is keynoting this year's **Plug.IN**, and he's got plenty to say. Arguably the most wired Representative on Capitol Hill, Congressman Boucher is concerned that the anti-copying technology poised for widespread release by the major labels violates the American Home Recording Act – and consumers' rights. He's contacted the RIAA and IFPI with his concerns but the debate continues – onstage at **Plug.IN**.
- Also keynoting this year is John Rose, EVP of EMI Group. Brought in at the beginning of the year to lead EMI's Strategy, Business Development and New Media initiatives, Mr. Rose faces some of the toughest decisions in the firm's history. Hear his plans on how he'll address what he call's a "defining point in the industry's history." Also a member of the Board of Directors of MusicNet, Mr. Rose is in the heart of the subscription service debate.

Our keynotes are joined onstage by over 30 other executives. See the complete list at **www.jmm.com/plugin**.

RICK BOUCHER
Concerned that anti-copying technology violates consumers' rights.

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