

Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 6, 2002

Timothy White, 1952-2002: A Death In The Family

BY MELINDA NEWMAN

Timothy White, *Billboard* editor in chief since 1991, died suddenly of an apparent heart attack June 27, just as the magazine was going to press. He was 50.

Timothy collapsed in an elevator in the *Billboard* offices at 770 Broadway in New York and was rushed to St. Vincent's Hospital, where he succumbed. Timothy is survived by his wife Judy Garlan, his 10-year-old twins Christopher and Alexander, and seven siblings.

Born on Jan. 25, 1952, in Paterson, N.J., to John Alexander and Gloria White, Timothy had a boundless passion for music and its creators that filled the pages of *Billboard*. During his 11 years at the magazine, he brought many innovative changes, including the birth of the Century Award, *Billboard's* highest honor, which was annually bestowed upon an artist for creative achievement.

Adamant that *Billboard* cover not only the most acclaimed or famous artists, Timothy always saved room in its pages for new acts about whom he or staffers expressed enthusiasm, often giving them equal footing with industry giants. Among the columns intended to champion artists outside of the mainstream that were created during Timothy's

time at *Billboard* are Continental Drift, dedicated to unsigned artists, and Heatseekers, which highlights acts that have never appeared in the top half of The *Billboard* 200.

He regularly wrote about unsigned artists in his column, Music to My Ears, and was a fearless advocate of artists' rights. He often served as the industry's moral compass by tackling controversial music-business issues.

"The first hire I made as publisher of *Billboard* in 1990 was Timothy," *Billboard* publisher Howard Lander says. "I needed a partner to help transform this venerable publication to better serve the music in-

dustry as it began a journey through a decade of enormous change. Besides possessing an inquisitive mind, a deep passion for music, and unmatched writing skills, Timothy led his life with the firm belief that a person had to be willing to stand up and be counted. I will forever be grateful for his companionship, courage, and friendship. We used to end most conversations with the simple phrase 'Words & Music.'"

Screenwriter Mitch Glazer, Timothy's best friend since 1976 when they worked together at *Crawdaddy*, had lunch with Timothy min-

(Continued on page 8)

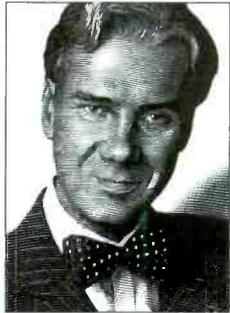


Illustration by Mark Summers

Czech Music's Political Hangover

Many Eastern Bloc Performers Examine Their Post-Communism Consciences

BY MARK ADDRESS

PRAGUE—Communist Czechoslovakia's highest-profile propaganda campaign is returning to haunt some of the musicians and singers that participated in it 25 years ago.

The infamous 1977 campaign, in which the regime mobilized more than 7,000 members of the country's arts and entertainment sector to show mass support for the communist nomenclature, was designed primarily to discredit the band of dissidents grouped around playwright Vaclav Havel, who today is president of the Czech Republic.

Fearful that the rebels' human-rights declaration, Charter 77, would gain widespread support, the regime moved to snuff out the nascent movement. During a frenetic two-week period between late January and mid-February 1977, it forced thousands of singers, artists, actors, writers, and musicians to sign an "anti-charter" promising "new creative acts in the name of socialism and peace."

They signed because they were afraid for their livelihoods, feared secret-police bullying, or simply

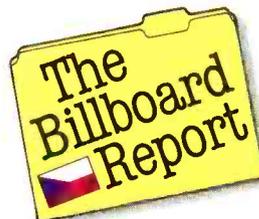
because the authorities duped them. Millions saw them on the nation's TV screens, waxing lyrical about the blessings of socialism and the errors of the dissidents' ways. No other former Eastern Bloc country witnessed a propaganda offensive quite like it.

Today, a quarter of a century later and 13 years after the communist regime in the region collapsed, many Czech stars are still uncomfortable about the roles they played in cooperating with the regime, tainted as it is with a whiff of collaboration and cowardice.

Czech queen of pop Helena Vondrackova, 54, continues to vehemently deny her association with communism and her part in the propaganda campaign. But a date at Prague's High Court to clear her name of newspaper allegations that she still has links with the former communist mafia awaits her at the end of August.

Vondrackova is appealing against a Prague Municipal Court ruling in a libel case that she lost against music critic Jan Rejzek this January. Writing in Czech newspaper *Lidove Noviny*, Rejzek had called

(Continued on page 73)



KUBISOVA (1969)



PLASTIC PEOPLE OF THE UNIVERSE (TODAY)

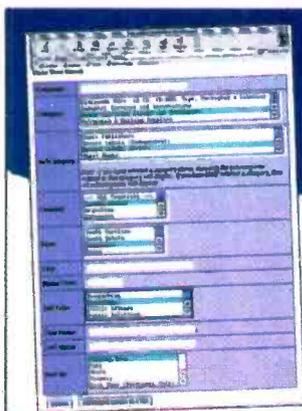


NECKAR (1969)

Bluegrass Chart To Debut: Page 8 • The Who's John Entwistle Dies; Bad Boy/Arista Parting; Broadcasting Bills In Congress: Page 9



FOLLOWS PAGE 46

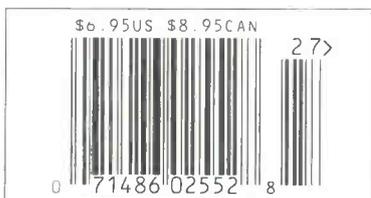


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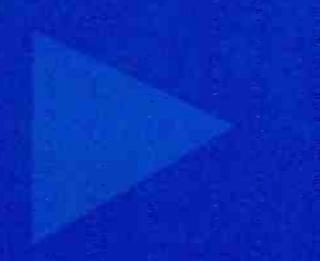
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Policy vs Piracy.



Record labels, retailers, subscription services, electronics makers and media... are you ready to face the music? Bring your opinions and your open mind to Plug.IN, the forum at the heart of the music industry mix.

Consumer appetite for online music grows steadily – but the industry as a whole is ailing.

- > Will music sellers and labels find an antidote to free file sharing?
- > How strictly will Congress enforce AHRA legislation in the face of anti-copying measures proposed by RIAA member companies?
- > Will PC and consumer electronics manufacturers satisfy their customers with digital playback and copying products, and risk provoking the labels?
- > What role will home networking play to catalyze digital distribution and portability?

In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

Keynoting this year's Plug.IN:

Congressman **Rick Boucher**. Believes anti-copying technology, poised for widespread rollout by RIAA member companies, may violate the AHRA – and consumers' rights.



John Rose, EVP, *EMI Group*. Responsible for strategy, business development and new media, John Rose faces some of the toughest decisions in the labels history.

Brad Shaw, SVP of Marketing, *Gateway, Inc.* The marketing behemoth behind the TV commercial advocating digital music downloads and distribution that made the RIAA bristle, Brad Shaw also spearheads Gateway's Digital Zone initiative.



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Like A 'Rolling Stone': How It Feels

This is Timothy White's final column. He filed it just one hour before his untimely passing.

A great day for grievous dismay. It was the first week of March 1979, and I was standing in the private Fifth Avenue office of *Rolling Stone* founding editor Jann Wenner, looking down at a copy of *Advertising Age* open to a full-page ad featuring a four-color mock-up—complete with an imposing portrait photo by Annie Leibovitz—of the cover for the March 22 edition of the magazine, whose sole headline was: The *Rolling Stone* Interview With Johnny Carson, by this writer.

Pivotal problem, though: The complete tapes to that as-yet-untranscribed interview, which had taken two years to arrange, were missing, and I couldn't bear to tell my new boss that the expensive trade ad (\$5,000 in pre-inflation dollars) he'd placed might prove pointless.

These painful memories were resurrected when I read recent accounts in *USA Today* of Wenner's resolve to change the editorial direction of *Rolling Stone*, with him vowing: "We want a magazine that is not dull or boring." A few days later in the same newspaper was a "Snapshots" box with a bar graph, its text noting that "Though Johnny Carson left *The Tonight Show* 10 years ago, he still tops viewers' lists of favorite late-night talk-show hosts."

Whatever the future may hold for *Rolling Stone*, my years there (1978-82) as an editor were never dull or boring; the staff was exuberant and impassioned to a fault, all of us encouraging and arguing with each other—Wenner included, who was, after all, a contemporary and just as opinionated and mercurial. Twice a month we made a magazine based on what we jointly felt was absorbing and worthwhile, untrammelled by focus groups, the undue influence of publicists, or the tug of market forces. And we never sought to imitate anything else. It was a vessel of journalistic voices, constantly in the messy process of becoming itself.

The prospect of *Rolling Stone* landing the Carson interview—still the most in-depth of his entire career—had emerged at a heated editorial meeting in Wenner's office in autumn '78. The confab was called during an unsettled period in which Bob Marley-borne reggae was commercially ascendant and punk had managed to attain mainstream clout courtesy of the Ramones and the Clash, while pop-rock stardom was nearing a narrow new plateau, rivaled only by young comic actors (and their heroes) in film and TV.

Seated behind his long, rough-hewn wooden desk, Wenner arrayed his collection of butcher's mallets on the surface before him as he faced a mega-quorum of nearly every *Rolling Stone* writer and editor of note in that era. Then a splenetic Wenner hammered home his current credo that *Rolling Stone* had become complacent and unsurprising, each time picking the right mallet for proper percussive emphasis. Turning at one juncture to brilliant veteran David Felton, Wenner began castigating the dedicated but non-prolific contributing editor for the no-show status of a Johnny Carson Q&A he'd once suggested pursuing. I hesitated, then raised my hand and stammered that I'd spoken with Mr. Carson the previous week. Wenner wheeled on me and glared. "Why you?" he barked.

As I haltingly explained, I had cultivated a cordial phone-and-letter acquaintance with Carson during my former tenure as managing editor at *Crawdaddy*. "And I think," I ventured, my voice cracking, "that he might consent to the *Rolling Stone* Interview." What I didn't mention was that I had already asked Carson to consider the proposition; he'd suggested I come by his office to discuss it further "the next time you're in Los Angeles." Until the extreme-sports-styled editorial meeting, which occurred only one week after I was hired at *Rolling Stone*, I had neither plans nor means to make such a speculative trek.

Wenner duly authorized the trip. Luckily, soon after I arrived in L.A., Carson invited me over to his Bel Air residence—a visit that resulted in many hours of taped discussion of his career and that was further supplemented by another talk he initiated shortly after, when passing through New York on his way to London. Leibovitz also did an extensive photo shoot, and the project was quickly slotted for publication. A promotional campaign was set in motion, including a second-serial-rights deal with King Features syndicate for Sunday newspapers around the nation.

Most important, the poster-like picture frame cover was designed and pressed into service as an advance marketing tool. At the time, a "cover checklist" form had been developed by a committee composed of managing editor Harriet Fier, art director Mary Shanahan, consulting art director Bea Feitler, and this editor. For years afterward, this self-assessing memo/ballot would be the only official criteria for pre-evaluating effective newsstand sales: 1) **Presentation**: Simplicity and clarity. 2) **Image**: Visually dramatic, an editorial statement. 3) **Timing**: Nationwide appeal and curiosity; an event. 4) **Strong appeal to our audience**. 5) **Large, readable cover lines**. On each simple form, the committee (as well as Wenner, chief photographer Leibovitz, and others) would enter votes and sales projections. At the page-one meeting for the Carson issue, the design seemed to

meet all the proper requirements, with Leibovitz ruminating thoughtfully about her intimate, close-up photo image of the tanned, silver-haired dean of late-night TV, attired in his dark suit, striped dress shirt, and blue tie with red and white flecks: "Johnny looks like a senator, doesn't he? He's like some kind of nonpolitical Midwestern statesman. It's unexpected."

This thinking led to the ad in the March 5, '79 *Advertising Age*, which consisted of the upcoming cover hovering in white space over the spare copy: "It's exclusive. That's the *Rolling Stone* style." Well, yes. But it was also the *Rolling Stone* style to fly by the seat of one's pants; we did everything organically, on original instinct. There was seldom much distance or politics: only trust, conviction, and a great deal of human frailty. Which brings us to the missing Carson tapes.

The untranscribed Carson interview was scheduled to be my second published *Rolling Stone* cover story; before it appeared, I also had to pen a page-one piece on the Blues Brothers for the issue dated Feb. 22, 1979.

At this stage in my existence, I was an unmarried 27-year-old subletting a two-room flat on East 11th Street in Manhattan from former *Crawdaddy* editor and periodic *Rolling Stone* contributor Mitch Glazer, who's still my best friend. Unfortunately, Mitch was too easygoing about the routing of either my rent checks to him or the payments due our landlord. The night before I was to leave for San Francisco to rendezvous with the Blues Brothers, I came home from a party at Leibovitz's to find the door of the 11th Street flat plastered with a big red-ink banner from the City Marshal's office. The sign proclaimed that the premises had been repossessed. Speaking to the building superintendent through his locked door at 1:30 a.m., he explained the flat's contents had been impounded and carted to a municipal warehouse in Harlem and that any overflow was in ashcans in the sub-basement. He suggested I sift through the trash to see what was salvageable. I did, but I found no Carson tapes.

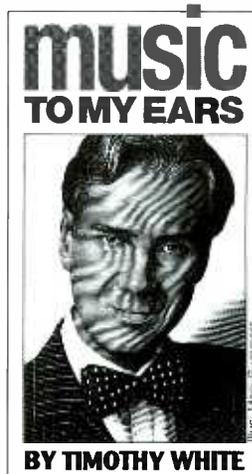
It was now 3 a.m. I still had my plane tickets to San Francisco in my jacket pocket. Yet I no longer had a home or personal effects or—soon, I was sure—a job. Limping back tearfully to the *Rolling Stone* office, I slept on the couch in the foyer. At dawn, I went to an Army & Navy store, bought some clothes, phoned Glazer in San Francisco—where he happened to have flown out to see the same New Year's Eve Blues Brothers gig (a co-bill with the Grateful Dead, on the occasion of the historic closing of Winterland)—and then caught my plane.

I wandered into the Winterland rehearsals just as Blues Brother John Belushi was introducing "Shotgun Blues" with the wry homily, "This is dedicated to Mitch Glazer, who just fucked over his best friend, Tim White." Convinced my career was over, I nonetheless pressed on with the interviews with Belushi and partner Dan Aykroyd. That night, there was a big champagne bash at the Jefferson Starship's mansion in San Francisco; despite warnings from concert promoter Bill Graham not to drink anything I didn't uncork myself, I took a swig from a bottle of electric wine proffered by a blissfully addled Aykroyd. I spent the next 48 hours on an inaugural (bad) LSD trip, a hallucinatory hell ride so horrific that Mitch, Belushi, and his wife, Judy, sat on either side of my hotel bed for hours, talking me down and giving me Valium and John's Blues Brothers Ray-Bans as a souvenir—anything to dissuade me from a manic desire to be taken to a hospital, the worse place on earth for those bumming out on excellent windowpane acid.

Stragglng back to New York that weekend, I was still tripping mildly but nonetheless had to pull two all-nighters writing the Blues Brothers cover package so it would meet the press deadline. That Tuesday, Mitch and I went up to the aforementioned Harlem warehouse to reclaim my impounded possessions. Since I'd lost my fixed address, Belushi let Mitch and I truck the huge boxes down to the cellar of his town house on Morton Street, where we frantically rifled through them in search of Carson cassettes. After a tiny eternity, I located the tapes in the bowels of the last box.

During the next 24 months, I wrote another 16 cover stories and numerous other features as a *Rolling Stone* senior editor. Cover projects often fell through at the stress-fueled, *Zeitgeist*-addicted bi-weekly, and we'd have to concoct another to which we could all commit. And yet, by dint of mutual hard work and pride, all parties' highest aims were satisfied. A circulation of 600,000-700,000 rose slowly but surely, owed to an intuitive faith that we understood our audience and felt a kindred curiosity about the music and the culture.

A year to the day after the Carson issue hit newsstands, I ambled sheepishly into Wenner's office with a bottle of Dom Perignon, asking Fier and senior editor Barbara Downey (who'd edited the massive Carson transcripts) to join me. I thereupon disclosed for the first time the whole saga behind the saga, admitting I'd waited so long to reveal the near-calamity for fear that Wenner would fire me on the spot. Jann picked up his glass, said "You're probably right," and ingested his champagne in two short gulps. We all immediately returned to work, and *Rolling Stone* once more went to press.





The John Lennon

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Celebrating the 5th maxell SONG of the Year winner



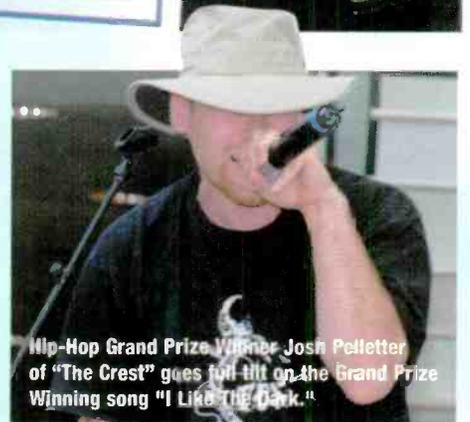
R&B Grand Prize Winner Yvette Pylant gets busy on the mic at the Maxell Song of the Year Award Presentation.



Songwriter Clint Lagerberg receives his \$20,000 check for this year's Maxell Song of the Year—'Sow.' Pictured (l-r) Executive Director Brian Rothschild, Maxell Song of the Year Winner Clint Lagerberg, Maxell's Peter Brinkman, and Wyclef Jean.



JLSC winners left to right: Arthur Godfrey, Lisa Carver, Leora Posner, Brianne Blahnik, Wyclef Jean, Josh Pelletier, Clint Lagerberg, Cheryl Severini, Dan Cohen, Yvette Pylant, Brian Rothschild, Peter Brinkman, and Tom Sharpe.



Hip-Hop Grand Prize Winner Josh Pelletier of 'The Crest' goes full tilt on the Grand Prize Winning song 'I Like The Dark.'

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NAME _____
 ADDRESS _____
 CITY _____ STATE _____ APT. _____ ZIP _____
 PHONE () _____ AGE _____
 EMAIL _____
 SONG TITLE _____
 CHECK ONE: LYRICS INCLUDED INSTRUMENTAL COMPOSITION
 CIRCLE ONE (IF PAYING BY CREDIT CARD): VISA MASTERCARD
 CARD # _____
 EXP _____ SIGNATURE _____

Mail your entry to: John Lennon Songwriting Contest
620 Frelinghuysen Avenue Suite #103
Newark, NJ 07114

Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than August 28, 2002.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

- Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)
- Prizes: Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, a \$5,000 advance from EMI Music Publishing and a \$99.95 tonosPRO Membership. One (1) Grand Prize Winner will receive

\$20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000 and a \$29.95 tonosPRO Membership. Seventy-two (72) Runners-up will receive \$100 from Guitar Center Stores.

- Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
- Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song; division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
- Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
- Winners will be determined by January 15, 2003, after which each entrant will receive a list of winners in the mail. CDs, Cassettes and lyrics will not be returned.

I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE _____ DATE _____

www.jlsc.com

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
EMINEM	The Eminem Show	12
CLASSICAL		
CARRERAS-DOMINGO-PAVAROTTI	The Best Of The 3 Tenors	24
CLASSICAL CROSSOVER		
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones	44
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	27
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	28
HEATSEEKERS		
DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	41
INDEPENDENT		
VARIOUS ARTISTS	Vans Warped Tour 2002 Tour Compilation	45
INTERNET		
NORAH JONES	Come Away With Me	18
JAZZ		
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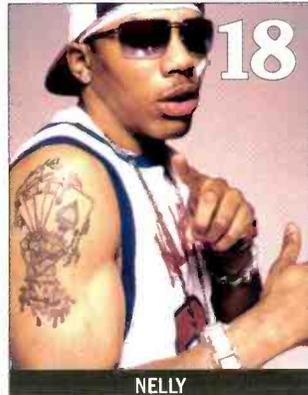
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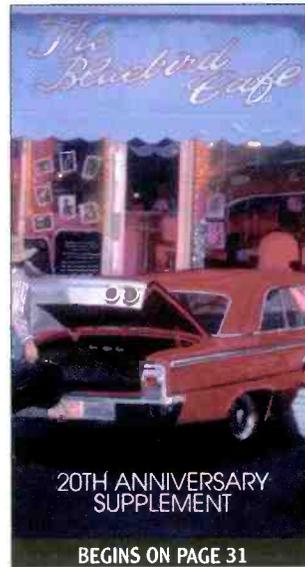
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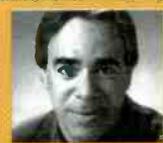


Chart Beat™ by Fred Bronson

'HEAVEN' CAN'T WAIT: If you were to go back in time exactly 17 years and pick up The Billboard Hot 100 for the week ending July 6, 1985, you'd find that "Heaven" by Bryan Adams had fallen 1-4 after a two-week reign. Flash forward to the present day, and that same song is racing up the Hot 100, in a bid to match Adams' posting at No. 1.

"Heaven" (Robbins) by DJ Sammy & Yanou Featuring Do earns Greatest Gainer/Sales honors this issue, as the single catapults 38-25. It's the first songwriting credit on the Hot 100 for Adams since "You Walked In," a song he co-wrote with Robert John "Mutt" Lange, became the first *Lonestar* song to chart on the Hot 100 in November 1997.

Adams himself has been absent from the Hot 100 since his duet with Barbra Streisand, "I Finally Found Someone," disappeared from the chart in early 1997.

"Heaven" is the first successful remake of one of Adams' hits. The song was written by Adams and Jim Vallance for the film *A Night in Heaven*, starring Christopher Atkins as a male stripper. Two years elapsed between the release of the film and the success of the single. Radio consultant Guy Zapoleon, then a PD for KZZP in Phoenix broke the song and urged A&M to release it as a single. Instead, the label released "Run to You" and "Somebody" from the *Reckless* album. Demand for "Heaven" continued to grow, and finally A&M issued the track as the third single from *Reckless*. "Heaven" became Adams' first No. 1 song.

Adams does have a current hit, though it hasn't registered on the Hot

100. "Here I Am" (A&M/Interscope), from the soundtrack to *Spirit: Stal-lion of the Cimarron*, bullets 15-12 on the Adult Contemporary chart.

'DAY' TRIPPER: Only six songs in the history of the Adult Contemporary chart have been No. 1 for 15 weeks or longer, and one of them is the current occupant. Celine Dion's "A New Day Has Come" (Epic) racks up its 15th week in pole position, tying the reign of the song it succeeded, "Hero" by Enrique Iglesias.

The only other songs to have longer runs at No. 1 are "You'll Be in My Heart" by Phil Collins and "Because You Loved Me" by Dion (19 weeks each) and "I Knew I Loved You" by Savage Garden and "Breathe" by Faith Hill (17 weeks each).

There have been 24 songs that have ruled the AC chart for 10 weeks or more, and four of them are by Dion. That's more double-digit No. 1 hits than any other artist. "I'm Your Angel," a duet with R. Kelly, ruled for 12 weeks, and "My Heart Will Go On" had a titanic 10-week run.

'POP' MUSIC: Proving they are not a one-note act, Sweden's A*Teens have the highest-charting album of their career with *Pop 'Til You Drop!* (Stockholm/MCA), which enters The Billboard 200 at No. 45. *The Abba Generation* went to No. 71 in 2000, and *Teen Spirit* reached No. 50 in 2000.

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

THERE IS AN ALTERNATIVE

JUNE 29
2002

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	FROMTER
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, Nederland Organization
BRITNEY SPEARS, NIKKA COSTA	Mandalay Bay Events Center, Las Vegas, Nev. 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 FESTIVAL: 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 June 10	\$847,174 \$83.25/\$57.50/\$47.50	15,350 sellout	Concerts West
BRITNEY SPEARS, NIKKA COSTA	Compaq Center, San Jose June 2	\$843,912 \$81.50/\$55.75/\$45.75	14,889 16,492	Concerts West
BRITNEY SPEARS, NIKKA COSTA	Oakland Arena, Oakland 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, Texas 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, B.C. 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

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concerts west an  company

Latin Labels Team To Fight Piracy

BY LEILA COBO

MIAMI—While the mainstream fight against music piracy has focused on Internet downloads and file-sharing sites, the battle in Latin music is mostly face to face and on the streets. That's where, increasingly, counterfeit and pirate CDs are sold as openly as candy in such major cities as New York, Los Angeles, Houston, and Miami.

Frustrated by the proliferation of pirated product, Latin labels on the West Coast have banded together in an unusual gesture of solidarity to form a still-unnamed organization to combat piracy.

In an ongoing series of meetings that began this month, more than 30 label reps from both indies and majors have created a board of directors headed by Univision Music Group VP of national sales Felipe Luna. The VP of the board is Balboa Records president Valentín Velasco. Luis Pisterman, director of operations for the U.S. and Mexico for Lideres, will act as secretary; María Ballesteros of Disa is treasurer.

"The problem is that you personally have to be involved with the issue of piracy," says Velasco, who notes that plans are focused, among other things, on creating a task force that will monitor pirate activity in the streets and report it to authorities. "There's the will to do it. Everyone has seen a decrease in sales. But there



VELASCO

has to be a budget."

The required budget could be upward of \$2 million per year. In upcoming meetings, how much each label can contribute will be discussed. Organizers are also planning to ask all levels of the industry, including publishers and retailers, for support.

The plan is reminiscent of the now-defunct Assn. of Latin American Record Manufacturers, a similar group that conducted inspections in the streets during the mid-'90s.

The new organization, Pisterman

says, would have nonprofit status and offices where piracy can be reported. Both Pisterman and Velasco stressed that they would work in conjunction with the Recording Industry Assn. of America's (RIAA) efforts to combat piracy, which include arrests and seizure of product—although some labels, including Balboa, are not RIAA members. Pisterman says, "We want to see in which way we can supplement what the RIAA does and have their support."

RIAA VP of Latin music Ralph Fernández, who has not attended the meetings, says the RIAA looks forward to working with the group: "Anything anyone wants to approach us with, if it's in our mutual interest and is not in conflict with what our policies are insofar as looking for legal remedies to combat, we're certainly open to sit down and come to some sort of agreement as to how we can work together."

Timothy White

Continued from page 1

utes before his death. "He was in great spirits and was anticipating his 15th wedding anniversary, which was June 28. He was the most present, alive person at the peak of his game. His last words were to my 16-year-old daughter, Shane, who was anxious about going away to Bennington College for a month. He said: 'You're going to be great,' and he started to leave. He came back, hugged her, and said, 'Rock on,' and walked away. I think that's a perfect epitaph."

Timothy came to *Billboard* with a distinguished journalistic legacy. After graduating from Fordham University, he started his career as a copy boy at the Associated Press in 1972 before becoming a sports and entertainment writer for the news service. He was managing editor and then senior editor of seminal music magazine *Crawdaddy* from 1976 to 1978. He served as associate editor and later senior editor at *Rolling Stone* from 1978 to 1982, where he interviewed such legends as Johnny Carson and Mike Wallace, as well as hundreds of musical artists.

Timothy was also the author of several books, including *Catch a Fire*—an award-winning biography of Bob Marley—and acclaimed biographies on the Beach Boys (*The Nearest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience*) and James Taylor (*Long Ago and Far Away: James Taylor, His Life and Music*), as well as a collection of his *Billboard* essays titled *Music to My Ears*.

Timothy was awarded four prestigious ASCAP-Deems Taylor Awards:

for his book *Rock Lives: Profiles & Interviews*, for his Music to My Ears columns, for his 1993 Century Award Portrait of the Artist profile of George Harrison, and in 2001 for his editing of *Billboard's* series on work for hire and musical copyrights, written by Bill Holland.

In 1998, Timothy and Lander were jointly honored with the Spirit of Life Award by the City of Hope. The following year, he was honored with the Grammy Heroes Award from the New York chapter of the National Academy of Recording Arts and Sciences. That same year, he was presented with the Take a Stand Award from Respond, a pioneering Massachusetts-based nonprofit organization that assists in the care of abused women and children. The organization honored him for his March 1999 Music to My Ears column decrying misogyny in popular music. He also received numerous other industry citations.

He was host/co-producer of *Timothy White's Rock Stars/The Timothy White Sessions*, an award-winning nationally syndicated radio series.

Like many journalists and frustrated musicians, Timothy even drummed in a band, the Dry Heaves, for many years. The group included fellow music journalists Jann Wenner, Charles M. Young, Jon Pareles, and Kurt Loder.

Timothy's office walls at *Billboard* were decorated with plaques and notes from artists he had supported, thanking him for his commitment to them and their artistry. Perhaps the most fitting send-off for Timothy comes from Angélique Kidjo, who wrote, "May your soul keep on singing."

A remembrance will take place in next week's issue.

Funeral details were not available at press time; they will be posted on billboard.com.

Bluegrass Chart Added

15-Title List To Debut In July 20 Issue

Bluegrass titles are often found on the *Billboard* Top Country Albums chart, but effective in the July 20 issue, the genre will have its own home, when *Billboard* adds Top Bluegrass Albums to its pages.

Based on Nielsen SoundScan data, the 15-title chart will appear weekly, adjacent to the *Billboard* country charts. Wade Jessen, who manages the *Billboard* country and religious music charts, will oversee the list.

"While the *O Brother, Where Art Thou?* soundtrack has been a big story, the introduction of this chart goes beyond the success of a single album," *Billboard* director of charts Geoff Mayfield says. "In recent weeks, as many as eight bluegrass titles have appeared on Top Country Albums."

Jessen says, "Top Bluegrass Albums will be inclusive of the broad range of styles that represent the genre, from its deeply revered traditions to its modern, progressive elements. Although bluegrass will now have its own report card in *Billboard*, certain select titles will also continue to see exposure on other specialty charts, including Top Country Albums and Top Contemporary Christian, when content dictates. The new chart will also afford unprecedented recognition to the swelling number of instrumental bluegrass projects in the marketplace, many of which haven't previously had a chart home, and others that have competed on our jazz and new-age lists."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	349,276,000	305,742,000	(↘12.5%)
Albums	331,445,000	299,234,000	(↘9.7%)
Singles	17,831,000	6,508,000	(↘63.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	306,759,000	282,607,000	(↘7.9%)
Cassette	24,047,000	15,896,000	(↘33.9%)
Other	639,000	731,000	(↗14.4%)

OVERALL UNIT SALES

This Week	11,462,000	This Week 2001	14,577,000
Last Week	13,214,000	Change	↘21.4%
Change	↘13.3%		

ALBUM SALES

This Week	11,286,000	This Week 2001	13,823,000
Last Week	13,036,000	Change	↘18.4%
Change	↘13.4%		

SINGLES SALES

This Week	176,000	This Week 2001	754,000
Last Week	178,000	Change	↘76.7%
Change	↘1.1%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	16,214,000	14,999,000	(↘7.5%)
Middle Atlantic	42,820,000	37,317,000	(↘12.9%)
East North Central	46,408,000	42,466,000	(↘8.5%)
West North Central	19,259,000	17,536,000	(↘8.9%)
South Atlantic	58,638,000	54,259,000	(↘7.5%)
South Central	45,154,000	42,082,000	(↘6.8%)
Mountain	22,732,000	20,994,000	(↘7.6%)
Pacific	55,534,000	52,954,000	(↘4.6%)

ROUNDED FIGURES

FOR WEEK ENDING 6/23/02

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

In The News

• A California Assembly committee will hear debate next month on the bill introduced by Sen. Kevin Murray, D-Culver City, which seeks to end the record industry's carve-out to the state's seven-year personal service contract statute. As expected, a "spot bill" version of the bill, which withholds a vote on repeal to allow artists' groups and labels to continue negotiating a settlement, passed 25-10 on the Senate floor June 24. If private negotiations fail by the session's end, the bill will go to a vote with Murray's original repeal wording reinserted.

• Howard Stovall, executive director of the Blues Foundation, exited the nonprofit organization June 24 after its executive committee abruptly asked for and received his resignation (*Billboard Bulletin*, June 26). Pat Mitchell, director of communications and education for the Memphis-based group, has been named interim director. Mitchell, who says Stovall's departure was tied to "questions on management style," remarks that the foundation plans to install a permanent director by the end of the year.

Who's Entwistle Remembered As Icon

Bassist Spoke Recently About Past, Present, Future

BY WES ORSHOSKI

NEW YORK—John Entwistle, bassist and co-founder of the Who, died Thursday (27) in Las Vegas, according to the Clark County Coroner's office. Entwistle, who was 57, died of an apparent heart attack.

The nearly 40-year-old band was slated to kick off its summer tour June 28 at the Joint at the Hard Rock Hotel in Las Vegas.

In an interview with *Billboard* June 21, Entwistle spoke of the band's storied past and present, as well as its seemingly bright future. He called himself "an 18-year-old trapped in a 57-year-old body."

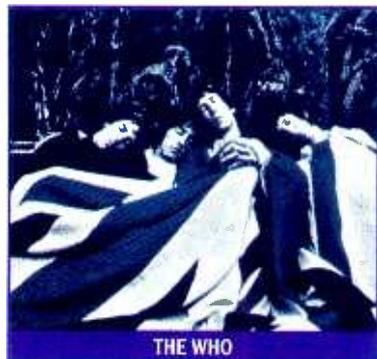
The Who—Entwistle, vocalist Roger Daltrey, and guitarist/vocalist Pete Townshend (original drummer Keith Moon died in 1978)—has enjoyed new interest in recent years, after reuniting for a tour in 2000. That interest intensified after the band's ferocious performance at the Concert for New York last fall.

Of that four-song set, which featured "Who Are You," "Baba O'Riley," "Behind Blue Eyes," and "Won't Get Fooled Again," Entwistle said, "The audience was sad, but they were fightin' mad, and we played some war songs; we just happened to choose the right ones."

The night of that concert, Entwistle played an additional benefit for Sept. 11 victims' families at New York nightclub B.B. King's Blues Club & Grill. He said that night was the high-

light of his professional life during the past couple of years: "The real highlight was going on at Madison Square Garden [where the Concert for New York was held] and blowing everyone away."

After touring about a decade ago with a large backing band, the Who reunited recently with Ringo Starr's son, Zak Starkey, on drums. Of that



downsize, Entwistle said: "I feel much more comfortable now that we haven't gotten eight other people backing us. Now we're working under our own steam. We sound more like the Who again. And I'm very happy about that."

Entwistle was also enjoying the success of the band's first hit in 20 years, the new *The Ultimate Collection* (MCA/UTV), which bowed at No. 31 on The Billboard 200 in last week's issue. The double-disc retrospective was designed to be the definitive

starting point for new Who fans. "I'm glad that there's a bunch of stuff made for people to catch up on us," he said. "There's a lot of 12-, 14-, 15-, 16-year-olds that are just finding out who we are."

After disbanding and reuniting several times in the past two decades, the band was casually working on songs for its first studio album since 1982's *It's Hard*.

"We haven't actually gone down and recorded anything yet. We've recorded live versions [not in front of an audience] of a couple of things. But, the real writing hasn't even started yet."

If George Harrison was the silent Beatle, Entwistle was undoubtedly the silent member of the Who.

"In the whole time I recorded with him, I don't think I heard him say six words," Shel Talmy, producer of the band's first two albums, said after Entwistle's death. "He never said a word. I'm not sure that he ever spoke to the other guys in the band."

Universal Music Enterprises is slated to release the long-awaited true-stereo reissue of the band's 1965 debut, *My Generation*, Aug. 27.

Talmy said he knew right away that Entwistle was a special bassist: "He played heavier than anybody who was playing electric bass at that time [the mid-'60s]. There was no question. When you heard him play, it was John. It was nobody else. It couldn't have been anybody else. Nobody else had that style."

Bad Boy's Arista Split

Raises Questions For Acts

BY GAIL MITCHELL

LOS ANGELES—Following the announcement of Bad Boy's split with Arista Records June 20, a number of acts that have recorded for Sean "P. Diddy" Combs' label are questioning whether they're still bound to Bad Boy, despite Combs' claims to the contrary.

Bad Boy platinum-selling R&B male quartet 112 says it is no longer with Combs' label and has signed with Island Def Jam. Additionally, L. Londell McMillian, who represents both the Notorious B.I.G.'s estate and Faith Evans, says that "there are considerable contractual issues that must be resolved before there's any declaration of Bad Boy's rights to their past and future recordings."

These claims are in contrast to a press release jointly issued by Arista and Bad Boy that says Combs has acquired the Bad Boy Records name, as well as its complete artist roster and catalog, for an undisclosed amount. Among the artists on the 10-year-old label besides Evans, 112, the Notorious B.I.G., and Combs are Carl Thomas and Dream.

Marcus Grant, 112's manager, says Combs "failed to exercise the option to pick up the group's fourth album," thereby giving the group the contractual right to pursue other offers. Combs has since filed an injunction in New York and Atlanta to prevent the group from signing to another label. A

ruling is forthcoming.

Atlanta-based 112—comprising members Mike Keith, Daron Jones, Marvin Scandrick, and Q Parker—has recorded three Bad Boy albums: 1996's *112*, 1998's *Room 112*, and 2001's *Part III*. "We are on Island Def Jam and very happy where we are," Keith says. "There are still some legal issues to work out, but we're hoping we can put something out by the end of the year."

But Combs contends the group is still a Bad Boy act. "I'm not going to go back and forth in public with this," Combs tells *Billboard*. "I don't blame 112, but this is simply a story of greed. They're not on Def Jam. They're still on Bad Boy."

Combs also deemed any speculation about Evans becoming an Arista artist "crazy." When asked about 112 and Evans, an Arista spokeswoman would say only that the press release stands on its merits and president/CEO Antonio "L.A." Reid "has no further comment."

Calls to Island Def Jam were not returned by press time.

Combs did not discuss future plans for the label. Arista will continue to provide sales, promotion, marketing, and distribution (via BMG) on an interim basis for current active Bad Boy projects and the label's catalog. Bad Boy's last release through Arista, *P.Diddy and Bad Boy Records: We Invented the Remix*, debuted at No. 1 on The Billboard 200 in May.

Feingold Introduces Competition Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Characterizing media consolidation by such huge companies as Clear Channel Communications and Infinity Corp. as anti-consumer and "a threat to democracy," Sen. Russ Feingold, D-Wis., introduced wide-ranging legislation June 27 that would help small and independent radio-station owners, recording artists, concert promoters, and consumers by prohibiting anti-competitive practices in the radio and concert industries.

"I hear about these problems everywhere I go," Feingold said. "People are very concerned."

Feingold blamed the problems of shrinking diversity on the airwaves on the 1996 Telecommunications Act, which he said was "bought and paid for by soft money interests" and "opened the floodgates for concentration in the radio and concert industry."

The bill, the Competition in Radio and Concert Industries Act, would direct the Federal Communications Commission (FCC) to revoke the licenses of any radio station that uses its cross-ownership of promotion or venues to discriminate against recording artists, concert promoters, or other radio stations.

It calls on the FCC to scrutinize future mergers, probe "pay for play" practices at radio stations, and create new rules to prevent "the current shakedown system." It will also direct the agency to examine ratings services and whether they manipulate market sizes to benefit large broadcast companies' acquisitions. The bill would also probe whether consolidation has led to soaring concert ticket prices.

Feingold said he was hopeful that the new bill would

go to the Commerce Committee soon and to hearings after Congress returns from its August recess: "If we can't get it this year, I'll be working on this for years to come."

Feingold was joined at the announcement by Jenny Toomey, indie recording artist and executive director of the Future of Music Coalition; Greg Hessinger, executive director of the American Federation of Television and Radio Artists; Jim Winslow, executive director of the National Assn. of Black Owned Broadcasters; and Gene Kimmelman, executive director of Consumers Union. The National Assn. of Recording Arts and Sciences, the Recording Artists Coalition, and the Recording Industry Assn. of America (RIAA) also support the measure.

RIAA chairman/CEO Hilary Rosen applauded the legislation and its pay-for-play section: "This radio promotion system needs reforming, and this bill provides the road map to getting there."

Feingold's bill follows a May 24 letter of concern to the FCC on these issues by a coalition that included many of the bill's supporters. The FCC has already announced it will look at media consolidation issues later this year. But Republican FCC chairman Michael K. Powell is known for a pro-marketplace deregulatory outlook.

In other Capitol Hill industry news, Reps. Rick Boucher, D-Va., and Jay Inslee, D-Wash., are considering legislation to change what they see as a "flawed" royalty rate for Webcasters announced June 20 by the Librarian of Congress. They say the rate will drive budding smaller Webcasters out of business.



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RECORD COMPANIES: John McL. Doelp is named senior VP of A&R operations for Columbia Records Group in New York. He was president of Crescent Moon Records and senior VP of business development for Sony Music Entertainment.

Max Gousse is promoted to VP of A&R for Epic Records in Santa Monica, Calif. He was senior director of urban music A&R.

Pete "Volcano" Farmer is named VP of A&R for Virgin Records America in Los Angeles. He

was VP of A&R for Arista and La Face Records.

Shanika Brooks is named director of sales and marketing for ArtistDirect Records in Los Angeles. She was urban and alternative product development coordinator for BMG Distribution.

PUBLISHING: Randi Olsen is named senior director of income tracking for Universal Music Publishing Group in Los Angeles. She was director of income tracking.

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ARTISTS & MUSIC

Kirstin Candy Makes A 'Sweet Mess' For Escalator Records

BY JIM BESSMAN

NEW YORK—"A lot of people are emulating someone else, but she does her own thing," Liquid 8 president Mason Munoz says of his label's rising Santa Barbara, Calif.-based artist, Kirstin Candy. "She has her own sense of style and great audience rapport onstage, and her album has great songs and players—and is very well-produced."

Candy's confidence could derive from advice she got from industry veterans, particularly the counsel that an aspiring star should start by trying to "take over your own town," recalls Candy, who played locally three to five times a week, writing constantly and honing her already estimable performance skills. She also released a pair of self-produced albums and plied the California coast, developing a fan base and making significant networking headway in Los Angeles. These nonstop efforts, including the formation of a heavyweight music marketing team, culminate with the Aug. 20 release of *Another Sweet Mess* on Escalator Records, via the BMG-distributed Liquid 8.

Another Sweet Mess features such stellar musicians as Jim Keltner, Steve Ferrone, Ivan Neville, Cracker's Johnny Hickman, and Counting Crows' David Immerglück and was produced by Don Smith (Keith Richards, John Hiatt). As Candy notes, Smith was fully amenable to her studio goals.

"I met him through the booker at the Mint in Los Angeles, where I've played the last year-and-a-half," says Candy, a classically trained pianist who sang gospel in church as a kid. "I told him that I wanted to find a sound that suited me and tied together all my different influences, because I come from a lot of different places musically and feel comfortable playing any kind of song—even if it's not homogenized. He helped me relax and let the songs be what they are."

The songs, the Candy Music (BMI) writer continues, reflect her resolve "to get back in touch with loving music." Hence, "Let It Flow"

concerns "what I was going through when I was at the crossroads of whether or not to recommit myself to that dream of pursuing music." On the lighter side, "Money" is based on Candy's experience of nearly having her car repossessed.

"It's my favorite track," says longtime fan Mike Dawson, music director of Santa Barbara rock station KTYD. "She sings about real things and issues that almost make you want to crack up, but you don't, because they're genuine and the way we all feel."

Also included on the album—as a hidden track—is "Whisper," the Smith-produced single from last year that garnered secondary-market radio play. Lead track "Crazy (About You)" is going to triple-A stations and is also part of *Glimpse*, a six-song promotional acoustic EP.

Working the radio side for Liquid 8 is Judy Libow of New York firm Libow Unlimited—one of several music-industry veterans behind the project. Others include publicist Bob Merlis of M.F.H., Celia Hirschman of Downtown Marketing, and attorney George Gilbert of Rudolf & Beer. Also involved are Evolution Promotion's Karen Lee, for online promotion; Noize Pollution marketing company's Rob MacArthur; and Music for the Masses' licensor Julie D'Angelo, who has placed songs in the upcoming films *White Oleander* and *Nancy Drew*.

After listening to *Glimpse*, Rocky Moran, assistant manager of the Morning Glory Music store in Candy's hometown, says, "She's not moody or dark but uplifting and happy—which is really refreshing."

Munoz is providing retail with a \$9.98 list on *Another Sweet Mess*: "With price and positioning on top of that, people can buy it for \$7.99 or \$8.99, making it very easy in the current retail environment to buy into something you like."

Dawson thinks Candy's live shows will be the crowning strength of Liquid 8's campaign. "She has an incredible voice," he says, "and no one uses keyboards the way she does. And she owns a room when she plays: All eyes are on her, and there are no side conversations."



CANDY

Dolly Displays Her 'Halos & Horns'

Parton's Third Blue Eye/Sugar Hill Album Has Smoky Mts. Aura

BY DEBORAH EVANS PRICE

NASHVILLE—"I make jokes about the fact that I had to get rich in order to be able to sing like I was poor again," Dolly Parton says, referring to the heartfelt Appalachian flavor of her new collection, *Halos & Horns*.

The album is the third to be released on Parton's Blue Eye imprint in conjunction with Sugar Hill Records. Her first Blue Eye/Sugar Hill effort, *The Grass Is Blue*, won album of the year honors at the International Bluegrass Music Assn. awards in 2000, as well as a Grammy Award for best bluegrass album. *Little Sparrow*, issued in January 2001, netted Parton a Grammy for best female country vocal performance, for her cover of Collective Soul's "Shine."

"I'm just loving having this outlet where I can go back and do what I really love to do—actually, what I do best," she says. "There just wasn't a market for me for many years. Then I started doing the same music I came out of the Smoky Mountains with, and it's catching on again."

The 14-track *Halos & Horns* continues Parton's excellent trajectory, serving up a set of originals that explores the complexities of the human condition. On the traditional country title cut, Parton observes: "Just because it feels right does not make it so/So we struggle through life in horns and halos."

Like everyone else, Parton was deeply affected by the events of last Sept. 11. Two new songs written out of her emotional response to the tragedy are "Hello God" and "Raven Dove."

"People don't realize how much we need God until something really goes wrong," Parton says. "When everything went up in smoke, so to speak, everybody ran to God to try to find a way. I felt very inspired to write 'Hello God.' With 'Raven Dove,' I just woke up in the middle of the night, and that song just started to come."

Two of the most intriguing cuts on the album are covers. Parton revives Bread's classic "If," which she says "used to be one of our love songs, and it still is," referring to her husband

of 36 years, Carl Dean. She also tackles Led Zepplin's "Stairway to Heaven," using a choir on the song. Parton says, "I'd always heard it like a gospel song. It always reminded me of somebody struggling to get to heaven but who was too weak and materialistic to do it."

When she decided to tour for the first time in a decade, Parton began working with some East Tennessee musicians in a Knoxville, Tenn., studio. "I decided to put it together and try to find as many people from up home as I could, because we have a lot of talent at Dollywood [Parton's Pigeon Forge, Tenn., theme park] and in that East Tennessee area," she says. "We got in and started recording. It started sounding so good and feeling so blessed."

She called longtime producer Steve Buckingham, who encouraged her to go with it, and soon after she recorded the self-produced *Halos & Horns*. "We did everything in-house," says Parton, a BMI writer who owns her own Velvet Apple publishing. "Danny Brown, who engineered it, owns part of the studio. They mastered it there. We used the Kingdom Heirs, the wonderful Southern gospel group that has been at Dollywood for many years. I used a lot of musicians, [including] Gary Davis, who's been at Dollywood for many years."

Many of the musicians who participated on the album will take to the road with Parton, who is self-managed and booked in-house. The 13-city tour kicks off July 10—the day after the album's street date—at Irving Plaza in New York (*Billboard*, June 22). The official first single will be "Dagger Through the Heart," which will be supported with a video debuting on CMT's *Most Wanted Live* July 20 and via the Internet at aol.com.

Reaction to *Halos & Horns* is positive. "It's great," enthuses Tim Petersen, country music buyer for the TransWorld chain. "I remember when I heard that first bluegrass record she did. To me, that's kind of what she's all about. The last record did well for us, and I think this one will do even better."

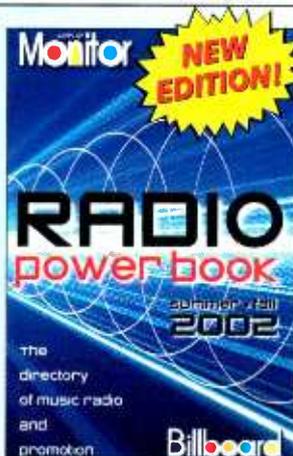


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Tate's Solo Bow Sure To Surprise

Queensrÿche Vocalist's Eponymous Sanctuary Set Flavored With Dance, Even R&B

BY CHRISTA TITUS

NEW YORK—When fans of hard-rock/metal band Queensrÿche hear the first electronic gurglings of Geoff Tate's debut solo album, they're going to be surprised. They'll have no trouble recognizing the voice that can traverse from a deep croon on the top-10 hit "Silent Lucidity" to a soaring tenor on the metal classic "Eyes of a Stranger." It's the music that famous vocal range accompanies that's so different.

It's difficult to label the sound Tate and his backing outfit (with the no-frills moniker the Geoff Tate Band) created at Bear Creek Studio in Woodinville, Wash., because so many genres have been perfectly melded into the 11 heady compositions comprising Sanctuary's *Geoff Tate*, which arrived June 25. "Over Me" has a hard-rock spirit and a guitar-driven chorus that is softened by unique time changes and flashes of keyboards. Then you hear the dramatic ballad "In Other Words," a song with too much sonic depth to simply be called "pop," even though it would fit within today's diverse adult top 40 radio format. It's a radical change from "A Passenger," which has a hip-hop-inflected bassline and percussion offset by new-wave synthesizers and a chorus of sighing voices.

Dance/electronica also has a strong presence, especially on the cuts "Helpless" and the album's opener, "Flood." An electronica enthusiast, Tate has combined on this self-produced effort his love of that genre with his long-standing desire to create music that can't be neatly categorized.

"[Everything but the Girl's] Tracey

Thorn, her voice is so amazing, and I love their music," Tate says. "Massive Attack; I have all their records. Paul Oakenfold, he's one of my favorite composers. [Electronica is] inspiring for me, so I tried to mix certain elements of that into certain songs."



The lyrics are among the most personal Tate's written. He's explored matters of the heart before on such Queensrÿche songs as "London" and "Sacred Ground," but these ruminations on romance are especially intimate, whether it's about declaring your love ("Flood"), refusing to give up on someone ("Touch"), or asking your lover to commit to you forever ("In Other Words").

"Relationships are the most important subject matter there is. It's what life's about," Tate says. "It's all about relationships and how you form them, how you maintain them, how

you destroy them. Human nature is something that has really been interesting to me over the last few years, why people do the things they do."

The Geoff Tate Band consists of bassist Chris Fox, guitarists Scott Moughton and Jeff Carrell, and drummer Evan Schiller. All the band's songs, published through Mirabellemy (BMI), were a collaborative songwriting effort. But what was it like to not write music with Queensrÿche?

"It was fantastic. It was absolutely amazing, I wish I would have done this sooner, actually," he candidly replies. Tate explains that he never considered working outside of the band before, but after Queensrÿche co-founder Chris DeGarmo left in 1998, "it opened my eyes to the fact that Chris obviously wasn't contented working within this group. So, he went off to do other things he was interested in. Well, why can't I do that as well? Why can't [drummer] Scott [Rockenfeld] do that, or why can't [bassist] Eddie [Jackson] do that?" (Rockenfeld and guitarist Michael Wilton also have the side projects Soulbender and Slave to the System, respectively.)

"I started the process of sort of looking around and trying out different people and trying to write with outside people, which was really kind of difficult for me at first," Tate admits. "But I'm so glad I did it, 'cause it really opened my eyes to the possibilities, and now I'm in this wonderful position I can't believe I'm in, where I can put together any band I want."

The first single, "Off the T.V.," went for radio adds June 17 at mainstream-rock formats. Sanctuary VP of marketing Cory Brennan says that given the album's eclectic nature, the label is planning on servicing it to triple-A radio as well, focusing on "Helpless."

Some of the marketing initiatives behind *Geoff Tate* include an Internet campaign utilizing the Web sites queensryche.com and geofftate.com, as well as the Geoff Tate Band going out on the road. "This is [Tate's] first tour outside of Queensrÿche," Brennan observes. "Originally, we thought it would be a two-week tour, but from the excitement from promoters and from the dates lining up, it's turning out to be a month-plus tour."

The first date was June 22 at the EMP Sky Church in Seattle, in conjunction with an annual gathering Queensrÿche holds for its fan club. To further build excitement, Tate and company will acoustically perform "Off the T.V." at radio stations in markets the tour is visiting, beginning with rock station KISW (99.9) Seattle.

John Treneff, pop buyer for one of Seattle's Tower Records stores, thinks reaching the die-hard Queensrÿche fans at events like meet-and-greet listening parties will build sales momentum. He observes, "It's something that could potentially do well if the core fan base gets exposed to it."



by Melinda Newman

UNDER CONSTRUCTION: Warner Bros. Records continues to revamp its pop/rock A&R staff since **Tom Whalley** took over as chairman/CEO last August. The newest round of changes have former Capitol A&R exec **Perry Watts Russell** starting July 1, with **Rob Cavallo**, who wraps up his stint as senior VP of A&R at Hollywood Records July 1, to start in mid-July. Cavallo already has close ties to Warner Bros. act **Goo Goo Dolls**, whom he produces. Like Watts Russell, Whalley is a Capitol Records vet but did not work at the Tower at the same time. Whalley also brought in former Grand Royal A&R exec **Craig Aaronson** as VP of A&R last September. The most recent departure was VP of A&R **Mio Vukovic**, who left the company June 21. Since Whalley started last year, other A&R execs no longer with the company include **David Kahne**, **Brad Kaplan**, **Craig Pizella**, and **Trip Walker**. All A&R execs continue to report directly to Whalley, who declined to comment on the changes.

At Hollywood Records, Cavallo will



THE BASTARD SONS OF JOHNNY CASH

be replaced by VP of A&R **Geoffrey Weiss** as head of the A&R department. He will report to Buena Vista Music Group chairman **Bob Cavallo**.

NARAS UPDATE: Expect the National Academy of Recordings Arts & Sciences to take at least two more months to name a new president, according to sources. The Recording Academy formed a search committee during its annual trustees meeting in May in Hawaii (*Billboard*, June 8) and has enlisted executive search firm Korn/Ferry International to help in the process. The new executive will replace **Michael Greene**, who resigned in April.

THOSE BASTARDS: **The Bastard Sons of Johnny Cash** is a band name sure to grab attention, but the eye-catching moniker would be nothing but a novelty if the San Diego, Calif.-based group didn't back up the name with great music. On *Distance Between*, the quartet lives up to the promise hinted at on 2001's debut *Walk Alone*.

Out Aug. 27 on Ultimatum, *Distance Between* captures the loneliness of Cash, the stripped down melodies of *Nebraska*-era **Bruce**

Springsteen, and the rowdiness of **Steve Earle** and morphs them into a captivating collection that blends twang and sophistication.

Following the dissolution of his marriage and the death of his father, lead singer/songwriter **Mark Stuart** could have written an album that was unrelentingly dark, but instead the regret-ringed songs are tinged with hope. "It felt like I was going to kill someone or myself or crawl into a bottle for some time, so I used writing as my catharsis," he says. "But the fighting bastard spirit is still there. I'm a pretty optimistic person. Sometimes you get the one-two punch, and it's like, 'You got me that time,' but you realize that when you get through things to the other side, there's always going to be something better."

The project, which contains all originals except for a cover of Appalachian traditional "Long Black Veil," was recorded during a week in April in a Los Angeles mansion with **Daniel Lanois'** engineer, **Mark Howard**, producing. "Mark wanted to record the tracks live, so we'd record the song and after getting a take we liked, I'd go over and sing it on a better microphone with a bottle of Wild Turkey in my hand," Stuart says. "Wild Turkey definitely falls under the category of 'vocal coach' on this album."

The enhanced version of the CD includes a second version of "Long Black Veil" featuring **Billy Bob Thornton** on lead vocal. "He was a friend of Mark's, because they worked on the *Sling Blade* soundtrack together, and he said he was a fan of ours," Stuart says. "He came by the studio and brought his own booze and cigarettes, which was cool. We were on such a short time frame, we didn't have time to come up with another song for him to sing."

The group, which starts a U.S. tour Aug. 21, is lining up European distribution for the project and is planning a European tour for early 2003.

STUFF: On July 30, **Bruce Springsteen & the E Street Band** will perform a number of songs from the group's new album, *The Rising*, on *Today*. The program will be broadcast live from the Asbury Park, N.J., boardwalk... On Oct. 16, MCA will release *Red Hot + Riot!*, the latest in the series of albums put out in conjunction with the Red Hot Organization. Proceeds from the album will benefit African AIDS relief outfits. The album will feature artists covering the songs of Nigerian artist **Fela Anikulapo-Kuti**, who died of AIDS in 1997. Among the artists on the **Paul Heck**-produced set are **Dead Prez**, **Talib Kweli**, **Jorge Ben**, **Bilal**, **D'Angelo**, **Femi Kuti**, and **Macy Gray**.

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Thanks To Motel Reissue, Gary Wilson Finally Catches A Break

BY MATTHEW BENZ

NEW YORK—"It's kind of surreal in its own way," says Gary Wilson of the attention that his album, *You Think You Really Know Me*—which he put out in 1977—has been getting since its reissue by Motel Records this spring. "I'm not quite sure what it's about, but I'm glad to see it happen."

Those who've heard the album may be saying the very same things. Like a demented Beat poet, Wilson alternately coos and yells lyrics that are twisted and, at times, tormented, over a loungey mix of organs, synthesizers, and drums. Such song titles as "6.4 = Make Out," "Groovy Girls Make



WILSON

Love at the Beach," and "Chromium Bitch" do little to decode the mystery.

At age 24, Wilson wrote the songs, played most of the instruments, and produced *You Think You Really Know Me* at his parents' home in Endicott, N.Y. In 1978, he and his band, the Blind Dates, headed to California and tried, but failed, to land a record deal.

"Circumstances just led to where I cut communications off—stopped my phone and all that," Wilson says. "I got to a point where phones sometimes would bring me bad news."

After hearing a bootleg of *You Think You Really Know Me* at a friend's house in Los Angeles in May 2001, Motel's Adrian Milan and Christina Bates tracked Wilson down in San Diego, where he works nights as a sideman in a lounge band and the graveyard shift at an adult bookstore. They hope word-of-mouth, plus the occasional show in New York or Los Angeles, will spur sales.

New York-based Motel, which is distributed by Big Daddy, is now readying *Forgotten Lovers*, a collection of unreleased Wilson material, for a fall release. After 25 years, Gary Wilson has caught a break.

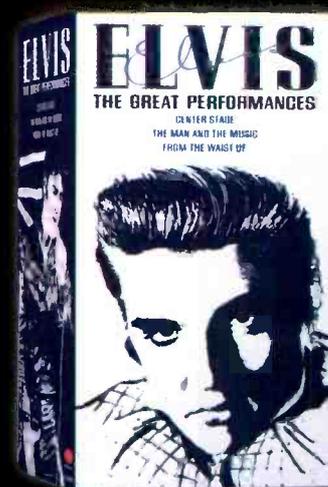
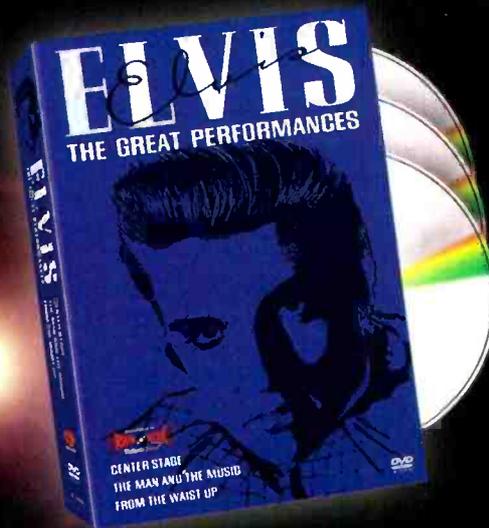
"It's been a while since the real Gary Wilson thing's come out," says Wilson, whose songs are published by Electric Music Depression, BMI. "It's cool that it's happened again."

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ALBUMS

Edited by Michael Paoletta

POP

► WILL SMITH

Born to Reign
PRODUCERS: various
Columbia 86189

Will Smith was first a rapper, then an actor. Now he's known as an actor who raps. Confused? Don't be. Smith is capable of doing both, as evidenced on *Born to Reign*, his first album in three years and eighth overall. To his credit, Smith doesn't attempt to be something he's not. Lead single "Black Suits Comin' (Nod Ya Head)," which also serves as the lead single to the *Men In Black II* soundtrack, is a guitar-driven number that has Smith revisiting his *MIB* character Jay. The album also features a remix, "Nod Ya Head (The Remix)." Both tracks feature Smith's new R&B group, Trá-Knox. Smith sings on the reggae-tinged "Willow Is a Player." Other standout tracks include the summertime anthem "Block Party" and "1,000 Kisses," which features Smith's wife, actress Jada Pinkett-Smith. Actor, rapper, whatever you want to label him, Smith still knows how to make a hit song—the proof is in the pudding; in this case, *Born to Reign*.—RH

► BRUCE HORNSBY

Big Swing Face
PRODUCER: David Bendeth
RCA 07863 68024

Longtime fans of Bruce Hornsby may well scratch their heads after hearing the opening seconds of lead track/first single "Sticks and Stones" from *Big Swing Face*, as the traditionally acoustic piano-based artist has dramatically incorporated heavy techno studio effects into the mix this time out. Second track "Cartoons and Candy" continues the puzzlement, with a stinging blues guitar intro giving way to percussion loops and electric keyboards. But Hornsby's proven instrumental prowess remains intact; so, too, does his melodicism, albeit in the more guitar-oriented format (with assistance here from guest guitarist Steve Kimock, Hornsby's bandmate in Grateful Dead offshoot the Other Ones). But

SPOTLIGHTS



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Fo' Reel/Universal 7747

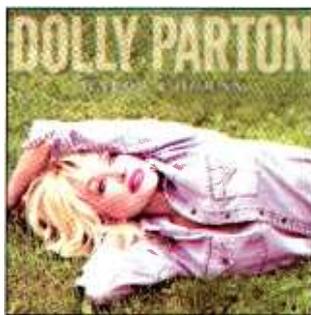
With his sing-song delivery and unforgettable hooks, Nelly delivered one chart-topping hit after another. St. Louis' favorite son looks to maintain this success with his sophomore solo set, *Nellyville*. On the infectious, Neptunes-produced "Hot in Herre," the set's lead single (which has already topped The Billboard Hot 100), Nelly is all about the party. Elsewhere, on both "Splurge" and "Oh Nelly," the artist talks about the highs and lows that come with newfound success. "Dilemma," featuring Destiny's Child's Kelly Rowland, is a sensitive tale of forbidden love. Humor abounds on the Trackboyz-produced "Air Force Ones," which features Nelly's St. Lunatics cohorts paying homage to one of hip-hop's favorite footwear styles. Also taking guest turns on the album are Cedric the Entertainer, 'N Sync's Justin Timberlake, and newcomer Dani Stevenson.—RH

his lyrics, as always, insightfully reflect his Williamsburg, Va., upbringing—and rural black culture influences—and work fine within the souped-up context. On "No Home Training," he even employs 70-year-old family friend Floyd Hill Jr., who co-wrote the tune and contributes an earthy, down-home rap. Throughout, Hornsby proudly displays new musical colors.—JB

DOLLY PARTON

Halos & Horns
PRODUCER: Dolly Parton
Sugar Hill SUG-3946

Dolly Parton is right now making some of the absolute best, boldest music of her career, adopting a back-to-basics approach that has led her back to her East Tennessee roots, and hence her muse. Parton's angelic voice and beauty historically may have overshadowed her potency as a lyricist, but she's a fine, spiritual writer, as evidenced by the back-porch eloquence of the title cut, the sexy "Sugar Hill," and beautiful "Raven Dove." Parton has



also become quite the fearless interpreter, wrapping her one-of-a-kind vocal instrument on whatever the hell moves her. Here, it's a breathy, slow-rollin' improvement on Bread's "If," and, better yet, an inspired, breathtaking turn on Led Zeppelin's "Stairway to Heaven." Who else could pull that off? Imparted like a shared secret, this record fully explores the dichotomy its title hints at, but more than that, this is a showcase of a hugely important American artist at full power.—RW

★ SONIC YOUTH

Murray Street
PRODUCERS: Sonic Youth
DGC 069493319

For the better part of a decade, the members of New York avant noise act Sonic Youth have been more notable for their influence on younger experimental guitar-rock groups than for their own creative output. On *Murray Street*, however, the



OASIS

Heathen Chemistry
PRODUCER: Oasis
Epic 86586

On Oasis' latest outing, the brothers Gallagher offer a little something for all the band's potential constituents: bluesy rockers (including lead single "The Hindu Times") that showcase a mixture of T. Rex and Iggy Pop influences; midtempo, triple-A-primed crossover stabs; and loose Brit-pop numbers. All this said, the best moments, as always with Oasis, occur when the group simply reverts to type, as on the requisite anthem "Little by Little" and the Noel-fronted pop nugget "She Is Love." While the electronic flourishes and arrogant bombast that respectively marred the band's last two efforts are thankfully gone, there's nothing on *Heathen Chemistry* to suggest that the "Wonderwall" commercial glory days of the mid-'90s are coming back. Then again, that's beside the point. Oasis remains the most important band in the world right where it counts—in its own mind and in the minds of its rabid fans. Expect both camps to enjoy the new album.—BG

band finally reasserts the artistic vitality it last enjoyed during its commercial peak in the early '90s. Just don't call it a "return to form" like so many of the band's recent rambling efforts. Unlike its other high-water marks *Goo*, *Dirty*, and the pioneering *Daydream Nation*—each a tour de force of edgy and adrenalized progressive skronk—*Murray Street* is a much more mature and laid-back affair: a wash of

dreamy textured guitars that features some of the group's most focused and seductive work ever. The album deftly interweaves Sonic Youth's trademark complex sound patterns with more melodic sensibilities that at times are downright pretty. Credit that, in part, to the presence of longtime collaborator Jim O'Rourke—on a roll in the past year (after Wilco's *Yankee Hotel Foxtrot* and his superb solo outing, *Insignificance*)—who receives billing as a full-fledged member of the band this time out. While Sonic Youth may no longer be the revolutionary it once was, *Murray Street* marks a striking moment of clarity that effectively synthesizes and consistently showcases the band's best latter-day ideas (see story, page 15).—BG

★ GUIDED BY VOICES

Universal Truths and Cycles
PRODUCERS: Guided by Voices
Matador OLE 547

With the rising popularity of neo-garage bands, if ever there were a time for Guided by Voices (GBV)—arguably the granddaddy practitioners of alt-vintage aesthetics—this is it. Wisely, the ever-prolific Robert Pollard-fronted ensemble scraps the experimentation with high-gloss production that dominated its last two outings and returns to its stripped-down roots. The result is some of the band's loosest and most rewarding work in years. *Universal Truths and Cycles* also showcases some of the best songwriting from Pollard since GBV's much-revered *Bee Thousand*. The formula still hasn't changed much: Pollard remains the master of the two-minute song fragment, and his lyrics are, as always, a stream of consciousness barrage (artful impressionism and curious non-sequiturs). This time out, the melodies are stronger (the pop gem "Cheyene") and the hooks crisper (exhibit A: the album's first single "Everywhere With Helicopter") than much of GBV's recent fare. The fact that the band can deliver such a consistent and relevant collection of work 13 albums into its career makes *Universal Truths and Cycles* all the more impressive.—BG

★ JULIA FORDHAM

Concrete Love
PRODUCER: Larry Klein
Vanguard 79719

Lovers of luxuriant, soulful music will be at the mercy of Fordham's alto

(Continued on next page)

VITAL REISSUES

KEITH JARRETT

Selected Recordings
PRODUCER: Manfred Eicher
ECM 440-014-168

JAN GARBAREK

Selected Recordings
PRODUCER: Manfred Eicher
ECM 440-014-165

TERJE RYPDAL

Selected Recordings
PRODUCER: Manfred Eicher
ECM 440-014-201

The record business is an odd business when the idea of an anthology series curated by the artists in question seems so novel. Yet ECM's Rarum series is

novel—and uncommonly exciting. Via Rarum—which supersedes the label's much-maligned Works line from the late '80s—some of the innovative German indie's key jazz artists, past and present, offer a distinctive scrapbook of their work for the company. Such world-class talents as pianist Keith Jarrett, saxophonist Jan Garbarek, guitarist/composer Terje Rypdal, vibraphonist/bandleader Gary Burton, and guitarist Bill Frisell not only chose the tracks for their compilations but also penned their own retrospective liner notes. Add to that crystal-clear 24-bit/96kHz remastering, previously unpublished session photos, the artist's full ECM discography, and colorful,



consumer-friendly packaging (not something often associated with the stark, high-art aesthetics of ECM), and

you have a series that should introduce a new generation to some of the most important musicians of the past 30 years. The two-disc Jarrett anthology is perhaps the most revelatory, as the artist's conception of his set revolves around introducing material that he felt was under-recognized the first-time around; thus you get the expected highlights from Jarrett's beloved European Quartet and Standards Trio, plus rarely heard slices of solo improvisation on organ and clavichord (not to mention items from his lesser-known solo piano concerts). An artist whose decades-long ECM tenure surpasses even that of Jarrett is Garbarek, whose own two-disc collection astutely covers

nearly every phase of his career, from '70s duets with Jarrett and guitarist Ralph Towner to electric '80s bands and '90s experiments like that of *Officium*, his hit collaboration with early-music vocal group the Hilliard Ensemble. Another Rarum disc worth singling out is that devoted to Rypdal. With a colossal, acid-rock tone allied to an uncommon sense of color and harmonic invention, the Norwegian's guitar work could be the gate through which adventurous rock'n'roll fans access the wonders of the ECM catalog. Other artists surveyed in this first wave of Rarum releases are the Art Ensemble of Chicago and Chick Corea. The fall brings 10 more anthologies.—BB

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

(Continued from preceding page)

croon, which is beautifully spotlighted throughout this jazzy project. The British singer/songwriter's latest is an expressive journey into the many sides of love, from its impassioned beginnings ("Love," "Butterfly") to its emotional aftermath ("Missing Man," "Foolish Thing"). In a notable highlight, Fordham sings with neo-soul artist India.Arie on the project's hip title track, a song about true love in its purest form. Though most of the tracks are slow grooves, the faster-paced "Wake Up With You (The I Wanna Song)" and "It's Another You Day" don't miss a beat. The project also features a tribute to the late Minnie Riperton, "Roadside Angel," as well as a cover of Riperton's sublime "Loving You," a hidden track immediately following Fordham's duet with Joe Henry ("Alleluia"). This album is truly a decadent treasure.—**JK**

R&B/HIP-HOP

CORMEGA
The True Meaning
PRODUCERS: various
Legal Hustle 9214

Cormega has something to say. Less than a year after releasing his critically acclaimed debut, *The Realness*, the Queens, N.Y., native returns with *The True Meaning*. A storyteller in the truest sense of the word, Cormega again takes listeners on an aural journey into the world of street life. Unlike his peers, the MC doesn't glorify the life but rather gives a peek into what it takes to live that life and the effects it has on its inhabitants. The haunting title song, with its sorrowful piano-driven track, serves as a prime example. Cormega also gets to do a bit of well-deserved chest-beating on "Built for This." Rising above the mud slinging, Cormega tells his side of the Nas controversy, with a positive spin, in "Love In, Love Out." Devoid of all the requisite bells and whistles of many of rap's music's big titles, *The True Meaning* is simple, effective, and pure hip-hop.—**RH**

DANCE/ELECTRONIC

► **VARIOUS ARTISTS**
This Is Ultimate Dance!
PRODUCERS: various
J 80813-20034

J Records makes its mark in the world of dance compilations with this timely,

if not always spot-on, compilation. The mixed collection starts off fabulously with a cool edit of Thunderpuss' Anthem mix of Mary J. Blige's "No More Drama" and cleverly slides into the Superchumbo mix of Missy "Misde-meanor" Elliott's "Get Ur Freak On." Other highlights include Kylie Minogue's "Spinning Around" (the 7th District mix), Alicia Keys' "Butterflyz" (Roger S.' Release mix), Angie Stone's "Wish I Didn't Miss You" (Hex Hector/Mac Quayle's Main mix), Janet Jackson's "All for You" (Thunderpuss' Change It Up mix), and the Chemical Brothers' "Star Guitar" (Pete Heller's Expanded mix). Featured tracks by Enrique Iglesias, Nelly Furtado, Deborah Cox, and Daft Punk certainly add muscle to the mix but not much else. Between the Goldtrix mix of Andrea Brown's fierce "Trippin'" and Robbie Rivera's Tribal Sessions mix of J newcomer Lamy's sublime "Never Enough," though, such missteps are easily overlooked.—**MP**

VARIOUS ARTISTS

Most Wanted 3
PRODUCERS: various
Parc Records PR1001

Rui Da Silva's soulful "Touch Me" makes a compelling opener for a trance compilation—so compelling, in fact, that it was the lead track on last year's *Trance Party Vol. 1* (Robbins), mixed by the Happy Boys. That earlier set, which deftly bridged trance and danceable pop, also featured Kernkraft 400's thumping "Zombie Nation"—appearing again here. Like Kosheen's darkly delicious "Hide U" (which appeared on the Happy Boys' subsequent *House Party Vol. 1*), the biggest hits on this uneven collection have already been well circulated, and there's not much new here in terms of remixes or production. That's not to say that *Most Wanted 3* doesn't deliver driving beats and infectious synth riffs; songs like the haunting "Silence" by Delirium (featuring Sarah McLachlan) delight. But the truly choice tracks here—typically a year or two old—would be more accurately described as "already bought" than "most wanted."—**WH**

LATIN

► **DOMINIC**
Soy Como Soy
PRODUCER: Ricky Gonzalez
Prestigio PGK 84869

On his fourth solo outing and his second with indie Prestigio, salsa singer

Dominic presents a versatile album that highlights salsa, *vallenato* ("Te Amo"), *bachata* ("Creerte of Querte"), and a couple ballads. Although everything is done competently, Dominic truly shines in the straight-ahead, tropical material, notably his cover of "Amor, Amor"; the song's difficult refrain highlights his potent, emotive tenor voice. *Soy Como Soy* aims sometimes squarely for the dancefloor, and other times, for the heart-strings, as in "El Retrato de Mamá," a lyrically corny ballad that's saved by the elegant, jazzy piano accompaniment, and again, the voice. Dominic is artist enough that he can navigate easily through the variety of styles, convincing in *vallenato*, *bachata*, and even on the aggressive, reggae-rubbed, socially conscious "X-Plosión." The disc's sole throwaway is the closing romance-shaded classics medley, included perhaps for sentimental reasons, but whose run-of-the-mill content is incongruous in an album steeped in well-blended edge and vocal prowess.—**LC**

WORLD MUSIC

► **VARIOUS ARTISTS**
Latin Playground

PRODUCERS: various
Putumayo World Music P201

While some collections of children's music are meant to be childlike (i.e., giggles, child's choruses, chimes), others are simply meant to be fun. Putumayo's *Latin Playground*, which compiles upbeat, mostly non-kiddie party tunes from a variety of countries and styles, aspires to be the former and succeeds. The secret of a good dance tune lies in its simplicity and danceability, and these attributes make these tracks appealing for kids and their parents. *Latin Playground* opens up familiarly, with the classic "Guantanamera," performed by Omara Portuondo and featuring, yes, a children's chorus, which should set everyone on the right track. It's followed by Los 50 de Joselito—one of Colombia's premier dance bands—performing the very cute "La Araña Picúa." There's also a mambo (Cubanismo's "Mardi Gras Mambo"), a Puerto Rican *bomba* ("Bomba Le Le"), and from Brazil, "Rodopiou," performed by José Gonzalez y Banda Criolla. If the kids manage to be immune to the contagiousness of the tracks, at least they'll get a lesson in the diversity that exists within Latin music—and in fine musicianship, here authentically performed. And that's always a good thing.—**LC**

COUNTRY

★ **BRAD MARTIN**
Wings of a Honky Tonk Angel
PRODUCER: Billy Joe Walker Jr.
Epic 85115

Even amid a bumper crop of promising male country artists, Brad Martin is impressive. He's a honky-tonk belter with backbone, evoking whiskey and women with equal passion. The well-produced "Before I Knew Better" and slammin' "Rub Me the Right Way" offer love's redemption for hell raisers and construction workers, respectively, then the title cut comes in as a classic country waltz rendered with style. Martin, to his credit, ably handles the drinkin' jams: swirling acoustics and effective production provide a suitable framework for the stark lyrics and killer vocal of the neo-classic "The Fifth," and then he really twangs with authority on the swaggering "Damn the Whiskey." Elsewhere, "Just Like Love" skews a little too poppish, but then "That's a Woman" is a lush, atmospheric ballad that works quite well. Attitude, guitars, and a keg of pent-up aggression wrap things up nicely, if too early, on the Southern rocker "The Wait." Ten cuts ain't enough of this strong stuff. Hopefully, Martin won't keep the world waiting too long for a follow-up, as he's really on to something here.—**RW**

BLUES

★ **POPA CHUBBY**
The Good the Bad and the Chubby
PRODUCER: Popa Chubby
Blind Pig 5075

Popa Chubby (aka Ted Horowitz) earned his nickname because he is something of a round man, but his blues sound is a good deal more angular and in-the-pocket than his silhouette. Chubby likes the hard-rockin' blues, and he indulges that yen to maximum effect on "If the Diesel Don't Get You Then the Jet Fuel Will" (righteous lead guitar here), "Already Stoned," and "Dirty Lie." The severely offbeat love song "I'll Be There for You" provides a different, jazzy highlight, and the slow shuffle "Stress Will Kill You Every Time" is a great lyric that could easily become a classic. The artist is at his best when he drops down into the fractured urban soul vibe of "Play It From the Heart," invoking his Bronx, N.Y., homeboy status. This is a solid follow-up to last year's *How'd a White Boy Get the Blues?*—**PVV**

CHRISTIAN

★ **JOHN REUBEN**
Hindsight
PRODUCERS: Todd Collins, John Reuben
Gotee GTD2866

This interesting project opens with a funny anecdote—a diary entry—wherein Reuben displays his anxiety over critics' reactions. Moments later, he makes a pledge to the listener to try harder to be a better rapper and better person. He delivers on the first half of that promise with this engaging sophomore album. An Ohio native, Reuben co-produced *Hindsight* with Todd Collins, and the two mix upbeat, infectious melodies with Reuben's socially conscious, faith-centered lyrics; throughout, Reuben incorporates a blend of styles into a delectable hip-hop concoction. Among the highlights are "Breathe," "I Pictured It," "Doin'," and all-out party anthem "Soundman." Reuben is a young artist with an abundance of personality, and it's on fine display here.—**DEP**

DVD-VIDEO

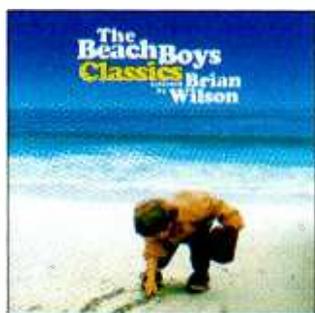
★ **CECILIA BARTOLI**
Live in Italy
DIRECTOR: Brian Large
Decca 074-104-9

After a mystifying delay, Universal has released on DVD-Video the film of mezzo-soprano Cecilia Bartoli's *Live in Italy* concert, the bulk of which constituted her 1998 hit CD of the same name. Of course, the DVD-V is superior in every way to the earlier VHS title—and it's also superior to the CD version, as it features seven additional tracks (including such gems as Donizetti's "Amore e Morte"). Filmed in Vicenza's breathtaking 16th-century Teatro Olimpico, *Live in Italy* could hardly be more gorgeous, and the star herself brims over with charm in material from Vivaldi and Mozart to *bel canto* songs and a number from *Carmen*. Her fine accompanists are early-music ensemble Sonatori de la Gioiosa Marca and pianist Jean-Yves Thibaudet. Viewers have the option of stereo or reprocessed surround sound, but there are no extras to speak of (not even a discography). Bartoli has quickly become the queen of classical DVD-V, as she stars in an excellent series of Mozart operas and a Vivaldi recital on the enterprising Arthaus label (distributed in the U.S. by Naxos/HNH). *Live in Italy* is also joined by Decca's welcome DVD reissue of the mezzo's signature turn in Rossini's *La Cenerentola* from 1995.—**BB**

NOTEWORTHY

THE BEACH BOYS
Classics . . . Selected by Brian Wilson
PRODUCERS: Brian Wilson, Carl Wilson
Capitol 72435-40087

The hook for this latest Beach Boys classics collection is simple: the tracks were hand-picked by reticent writer/producer/singer Brian Wilson, who also provides track-by-track commentary in the liner notes of this 20-track collection. The disc begins with "Surfer Girl," the first song Wilson ever wrote, according to his notes, and includes such other Beach Boys hits as "California Girls" (Wilson's favorite), "I Get Around" (the group's first No. 1), and "Caroline No" ("It represents the sweetest I can



sing," Wilson writes). Tops among the lesser-knowns are "The Warmth of the Sun," written the night of Presi-

dent Kennedy's assassination, and "Time to Get Alone," which was originally written for Redwood (which later became Three Dog Night). The album ends with the set's sole "new" song, "California Feelin'," which Wilson wrote for the Beach Boys in the 1970s but was never recorded until a few months ago when Wilson tracked it with his new band.—**JB**

TRUTH HURTS
Truthfully Speaking
PRODUCERS: various
Aftermath/Interscope 3331

By now, most everyone is very aware of this set's lead track, the very hypnotic, DJ Quik-produced



"Addictive" (featuring Rakim). Where "Addictive" is a breath of fresh air, other songs on *Truthful-*

ly Speaking, the artist's debut, revisit many an R&B staple but with a Dr. Dre touch. "Jimmy" tells the tale of a woman in love with an incarcerated man. The sparse, bass-driven track, produced by Dre, allows Hurts' jazzy alto to take center stage. Remaining true to her name, the singer keeps it all too real on such noteworthy tracks as "Bullshit," "Tired," and the Dre-featuring "Hollywood." With a no-nonsense attitude and the music to back it, Truth Hurts is well poised to stand somewhere between such R&B artists as Mary J. Blige, Angie Stone, and Res.—**RH**

SINGLES

Edited by Chuck Taylor

POP

BRITNEY SPEARS *Boys* (3:45)
PRODUCERS: the Neptunes
WRITERS: C. Hugo, P. Williams
PUBLISHERS: EMI April/Chase Chad Music, ASCAP; EMI Blackwood/Waters of Nazareth, BMI
Maverick/New-Line/IVE 100926 (CD promo)
 Despite her recent designation atop *Forbes'* Celebrity 100 list, it's not easy being Britney Spears these days. Radio has practically turned pop music into a bad word, leaving little room for chick music that doesn't make a hard left toward either rock or R&B. As with her previous "I'm a Slave 4 U," Spears makes an awkward investment in ubiquitous production/writing team the Neptunes for this fourth single from *Britney*, which also appears in remixed fashion—adding, what else but a rapper, Neptune Pharrell Williams, also of N*E*R*D—on the soundtrack to *Austin Powers in Goldmember*, due July 26. The results are, simply, dismal and disastrous, a square peg forced into a round hole. It's tough to locate anything particularly redeeming about this dizzying track, which is void of melody, simply repeating its hook line over and over in robotic fashion until it throbs like a hammer battering you between the eyes. Clearly, Spears is just the voice of a puppet being dropped over her producers' lazy looping here, and it's a sad discredit to Brit's one-time reign as a master melody maker. God bless her. Who knew that in just three years, 1999 would feel like the good ol' days. Boy, oh, "Boys."—**CT**

R&B

CEE-LO *Gettin' Grown* (4:18)
PRODUCER: T. Callaway
WRITER: T. Callaway
PUBLISHER: Mood Swing Sound Scapings Arista 5126 (CD promo)
 Cee-Lo follows up the funk-fused "Closet Freak" with the Sunday-morning swoon of "Gettin' Grown." The piano-driven second single from *Cee-Lo Green and his Perfect Imperfections* has an undeniably easygoing feeling, which serves an autobiographical, coming-of-age tale. Unlike many of his contemporaries, Atlanta native Cee-Lo has no problem showing his sensitive side through a surprisingly poignant lyric and sing-song delivery. "Gettin' Grown" may be a hard sell at mainstream R&B, but hopefully there will be those PDs who are willing to take a chance on this gem. Consider "Gettin' Grown" a forward step in Cee-Lo's own growth.—**RH**

COUNTRY

★ **RICKY SKAGGS** *Halfway Home Café* (4:09)
PRODUCER: Ricky Skaggs
WRITERS: P. Overstreet, J. Barraneo
PUBLISHERS: Scarlet Moon Music/Lady Teresa Music Publishing, BMI
Skaggs Family Records 3001 (CD promo)
 There's nothing like a good story song, especially when the tale is told by a

SPOTLIGHTS

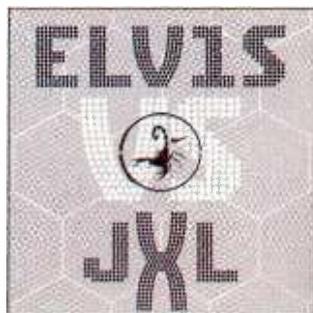


SHAKIRA

SHAKIRA *Objection (Tango)* (3:28)
PRODUCERS: Shakira, Lester Mendez
WRITER: Shakira
PUBLISHERS: Aniwi Music/Sony/ATV Latin, BMI
Epic 56904 (CD promo)
 Today's leading pop princess goes three for three with the manic third English-language single from her global smash *Laundry Service*. "Objection (Tango)" throws a B-52's meets "Livin' la Vida Loca" instrumental wallop into the mix, with a flush of Gypsy guitars and bandoneon (think accordion) that whips the song into a galloping frenzy. And once again, Shakira's oddball crackling croon inks the song with a flavor all her own, spiced further by a midsection spoken-word segment that's more fun than chocolate ice cream with marshmallows. As with the previous "Whenever Wherever" and "Underneath Your Clothes," Shakira wrote and produced the track, singing to her man about the love triangle she's vying to stop: "Next to her cheap silicone I look minimal/That's why in front of your eyes I'm invisible/But you gotta know small things also count/You better put your feet on the ground and see what it's about." This track is perfectly timed for the singalong days of summer and adds fuel to the bonfire that this amiable talent has ignited. Radio should have absolutely no "Objection."—**CT**

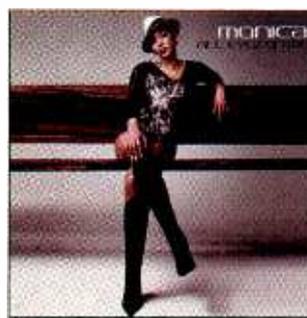
master like Ricky Skaggs. In this case, he's delivering a series of vignettes overheard at a little café—from a prisoner on his way home to a straying

ELVIS VS. JXL *A Little Less Conversation* (3:30)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
RCA 07863-60555 (CD promo)
 For God's sake, Elvis Presley might as well be considered New & Noteworthy, as his backers prepare to boldly take on a third generation of fans (his first top-40 hit was in 1956, his last in 1981). Already, this drum'n'bass remix of the King's "A Little Less Conversation"—which, ironically only reached No. 69 on The Billboard Hot 100 in 1968—by DJ JXL has topped the singles chart in



the U.K. And baby, that's just the beginning. The track (which, in itself, is less a song than a skittish groove) is the centerpiece of Nike's most expensive campaign ever, while RCA/BMG, Elvis Presley Enterprises, and AOL are gearing up for a tidal wave of a promotional campaign in support of the upcoming *Elvis 30 #1 Hits* collection, due Aug. 24. No doubt, his people are determined to make this the summer of Elvis. Should this release hit the Hot 100, it will log Presley's 152nd appearance on the chart, obviously a record that is in no danger of being broken before most of us move into the nursing home. Elvis may have left us 25 years ago this August, but his star continues to be utterly indelible—resistance is futile. For more, check out elvisnumberones.com.—**CT**

husband returning to his family and a young runaway headed for home. This is a well-written treatise on forgiveness, redemption, and the bonds of



MONICA *All Eyez on Me* (3:58)
PRODUCER: Rodney Jerkins
WRITERS: Monica, R. Jerkins, F. Jerkins, L. Daniels, Q. Jones, J. Ingram
PUBLISHERS: MonDeenise/Famous/Yellowbrook Road/WB, ASCAP; EMI Blackwood/Eiseman/Hen-A1 Publishing/Kings Road Music, BMI
J Records 21203 (CD promo)
 While Brandy seems intent on branding herself as a serious, streetwise, trend-conscious grown-up, counterpart Monica, also returning after a few years taken to blossom into womanhood, is more content to hang out with a great groove and party with the people. "All Eyez on Me" packs a meaty punch, with elements—both instrumentally and vocally—taken from Michael Jackson's popping 1983 top-10 hit "P.Y.T. (Pretty Young Thing)." With an insistent snare snap surrounding a maddeningly catchy chorus, Monica's malleable vocals, and the actual sound of guest Jackson providing a couple end-of-song "Aw, baby, aw, darlin'" lines, this clever song pulls it out in four minutes, never sounding self-conscious or precious. Best of all, Monica's return acknowledges *all* of her fans—in both pop and R&B. It's so refreshing for an artist to make a comeback without the belief that hardcore R&B production and a rapper in tow are the only ways to score a hit in 2002. Now let's just hope that radio does its job to make Monica's return the event it deserves to be. It's good to have her back.—**CT**

home and family. Skaggs gives a wonderfully nuanced performance, letting each line wash over the listener like a fresh revelation. In the four years since

he launched his Skaggs Family Records label, this is the first time Skaggs has issued a single to country radio—and it wasn't planned. Some stations began spinning the song off Skaggs' current album, *History of the Future*, and with such positive response, the label decided to press singles and go for it. As an artist, Skaggs has never sounded better, and this is a song that could re-introduce him to today's country-radio audience.—**DEP**

★ **JAMES OTTO** *The Ball* (3:50)
PRODUCERS: Scott Parker, Paul Worley
WRITERS: J. Otto, P.J. Matthews, K.K. Phillips
PUBLISHERS: Songs of Copyright.net/EMI April/James Otto Publisher Designee/Zomba Enterprises/Sufferin Succotash Songs, ASCAP
Mercury 02310 (CD promo)
 The beginning of "The Ball" appears to be a song about regret as newcomer James Otto paints a portrait of the key seconds of a high school football game, then laments the fact that at the crucial moment he drops the ball. The lyric goes on to speak of the girl who was supposed to meet him after the game but dumped him in a note instead. The chorus says, "My life would've been so different if in that instant/Things had gone the way I'd planned/But the fact is that they didn't and the hand I wound up getting/Is something I'll never understand." Just when you think the song is going to disintegrate into an anthem of self-pity, Otto launches into the verse that tells the rest of the story—moving to the coast, marrying someone else, and having the son who thinks Dad is a hero. Life is great, and he wouldn't change the past if he could. It's a well-written lyric, and Otto delivers it in a solid, affecting performance. Programmers would do well to give this a shot and see how the phones light up. It's a sure bet many people can relate to this piece of work.—**DEP**

ROCK

SYSTEM OF A DOWN *Aerials* (3:57)
PRODUCERS: Rick Rubin, Daron Malakian
WRITERS: S. Tankian, D. Malakian
PUBLISHERS: Sony/ATV Tunes LLC/Ddevil Music, ASCAP
American 56886 (CD promo)
 In the span of just months, California's System of a Down has transitioned from a cult favorite to a mainstay at rock radio by delivering metal intensity without sacrificing musicality. After scoring top 10 rock tracks with "Chop Suey!" and "Toxicity," the group's third single from the double-platinum *Toxicity* darkens the atmosphere with this cut, which runs at a slower pace, yet packs an equally forceful punch. A simple melody is the base for the chorus and some heavy guitar work through the dark minor-key track. Even at his loudest, Serj Tankian's powerful vocals still hint at a vulnerability beneath the intensity, further complemented by guitarist Daron Malakian's vocal harmonies. This summer, System of a Down goes out with *Ozzfest* once again, this year taking the stage just before Mr. Osbourne himself. As the act's summer single, "Aerials" is a deserving follow-up to the first two hits and should see respectable radio action and continuing sales in conjunction with the shows.—**EA**

NEW & NOTEWORTHY

DJ SAMMY & YANOU FEATURING DO HEAVEN (3:55)
PRODUCERS: DJ Sammy, Yanou
WRITERS: B. Adams, J. Vallance
PUBLISHERS: Irving Music, BMI; Adams Communications, SOCAN; Almo Music/Testatyme, ASCAP
REMIXERS: Green Court, Commander Tom, Martin Eyerer
Robbins 76869 (CD promo)
 There are those records that sneak up on American pop culture—the little gems that sound different enough from the status quo that you'd never imagine radio programmers would stick with them long enough to click with the masses. "Heaven" is good, old-fashioned high-energy Euro dance, almost down-



right retro—which hasn't hit at America radio since the likes of Nicki French's equally surprising No. 2 hit cover of

"Total Eclipse of the Heart" back in 1995. The producers behind the mix, DJ Sammy and Yanou, have refashioned Bryan Adams' 1985 U.S. No. 1 hit into a dancefloor thumper, with vocals courtesy of Do. There's nothing overly ingenious about the track: just a persistent beat and a breezy, singalong vocal—a nice, carefree moment to lighten up the airwaves. Remixes abound on the commercial single, which topped the *Billboard* Hot Dance Music Maxi-Singles Sales chart last issue; that could add to the song's appeal during Saturday-night mix shows. Congratulations to tenacious label Robbins, whose dedication to its artists and its mission is being nicely rewarded.—**CT**

R&B/HIP-HOP

Words & Deeds™

by Rashaun Hall



HIT & 'MISSES': Khia is one woman who has no problem expressing what she wants. The Philadelphia native lays down the law with lead single "My Neck, My Back" from her Dirty Down/Artemis debut, *Thug Misses*.



KHIA

The success of the 16-track set, which is currently No. 13 on the *Billboard* Top R&B/Hip-Hop Albums chart, comes as no surprise to Khia. "I've been promoting this album for a while, and the single has been out in the South for a year," she says. "So the success has come for me. I knew it was going to be hot, and I've been waiting for it."

Originally released last October on Dirty Down, *Thug Misses* was picked up by Artemis after word-of-mouth began spreading in the Southeast. The label rereleased the album April 30.

"Dirty Down is a local label and didn't have the money to promote the album the way that it needed to be promoted," Khia says of the Tampa, Fla.-based independent. "Artemis is a bigger label and had the money to promote it. They gave the album the extra boost it needed."

That boost translated into national exposure for "My Neck, My Back," which peaked at No. 14 on the Hot Rap Tracks chart. Khia also crafted a basketball-inspired remix called "The Nets Are Back" for NBA Eastern Conference champion New Jersey Nets.

"That was Artemis' idea," the self-

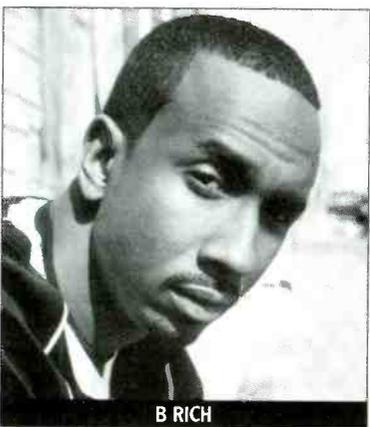
proclaimed '76ers fan says. "The label is in New York, and they figured it would be a good idea, so I rewrote it toward the game."

With second single "The K-Wang" already buzzing at radio, Khia hopes fans will continue to look beyond "My Neck, My Back."

"This album has a variety of good songs," the MC says. "A lot of people think it's all about 'My Neck, My Back.' I was surprised that song got the most attention first, because it's not my favorite song on the album."

ONCE A HIT, ALWAYS A HIT: When **B Rich** went into the studio one day and pulled out a CD of '70s and '80s theme songs, he had no idea one of those tunes would yield a hit record for him.

Of lead single "Whoa Now," he recalls: "We were just scanning through the CD, listening for different songs, and I heard *The Jeffersons* [theme song]. I quickly became attracted to the drums on there and said, 'Man, I want to use those drums.' My producer hooked it up real nice with the sample, 'We finally got a piece of the pie,' and it was on the radio the next day."



B RICH

The Baltimore rapper says he's surprised at how fast the song caught on. "When I made the song, I knew it had a good feel to it, but I could never imagine it happening this fast. I thought it was gonna be one of those local songs that they played in the clubs all the time."

Instead, he says, the song has started to catch on nationwide, especially in North and South Carolina and throughout the South. "Everywhere we've gone, they've had a lotta love for the song, some places more than others," Rich observes. "I haven't heard one negative comment."

B Rich's album, *80 Dimes*, streeted June 18 on Atlantic Records.

Additional reporting by Rhonda Baraka in Atlanta.

JULY 6 2002

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Dh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	26	27	9	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST/IDJMG)	51	50	8	Good Man	RL (J)
2	5	10	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	27	28	10	What If A Woman	JOE (JIVE)	52	47	17	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)
3	2	18	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	28	24	15	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)	53	58	11	Trouble	DJ QUIK FEAT. AMG (EUPHONIC/LAWWAY/BUNGALO)
4	3	21	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	29	29	16	I Love You	FAITH EVANS (BAD BOY/ARISTA)	54	—	—	All Eyes On Me	MDNICA (J)
5	6	17	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	30	35	10	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	55	—	—	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
6	4	18	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	31	31	11	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	56	59	10	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
7	8	17	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)	32	26	7	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	57	67	10	Most High	JERZEE MONET (DREAMWORKS/INTERSCOPE)
8	17	10	Just A Friend 2002	MARIO (J)	33	40	8	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	58	68	10	Whoa Now	B RICH (ATLANTIC)
9	18	10	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	34	33	10	Wish I Didn't Miss You	ANGIE STONE (J)	59	—	—	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)
10	7	17	U Don't Have To Call	USHER (ARISTA)	35	32	10	Say I Yi Yi	YING YANG TWINS (COLLAPSE/ATLANTIC)	60	60	10	In The Morning	MARY MARY (COLUMBIA)
11	9	17	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	36	46	10	Baby	ASHANTI (MURDER INC./A&M/IDJMG)	61	75	14	Tainted	SLUM VILLAGE FEAT. OWELE (BARAK/PRIORITY/CAPITOL)
12	14	10	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	37	36	10	Give Me The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP)	62	52	10	Song Cry	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
13	22	10	Without Me	EMINEM (WEBA/AFTERMATH/INTERSCOPE)	38	39	10	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	63	—	—	Dilemma	NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL)
14	12	17	Anything	JAHHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	39	56	17	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	64	65	10	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
15	16	10	Gots To Be	B2K (EPIC)	40	44	10	I'd Rather	LUTHER VANDROSS (J)	65	61	10	How It's Gonna Be	LOVHER (DRAGON/DEF SOUL/IDJMG)
16	19	10	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	41	64	10	Stingy	GINUWINE (EPIC)	66	—	—	Rule	NAS FEAT. AMERIE (LIL WIL/COLUMBIA)
17	20	10	You Know That I Love You	DONELL JONES (INTOUCHABLES/ARISTA)	42	34	10	One Mic	NAS (LIL WIL/COLUMBIA)	67	—	—	Heaven I Need A Hug	R KELLY (JIVE)
18	10	17	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	43	37	10	Guess Who's Back	SCARFACE (DEF JAM SOUTHWEST/IDJMG)	68	57	10	How Come You Don't Call Me	ALICIA KEYS (J)
19	21	10	Full Moon	BRANDY (ATLANTIC)	44	49	10	Keep Lovin' You	DAVE HOLLISTER (MCA)	69	62	10	The Color Of Love	BOYZ II MEN (ARISTA)
20	11	17	Someone To Love You	RUFF ENDOZ (EPIC)	45	45	10	Don't You Forget It	GLENN LEWIS (EPIC)	70	69	10	Shake Ya Body	R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
21	30	10	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	46	41	10	This Woman's Work	MAXWELL (COLUMBIA)	71	63	10	Get This Money	R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
22	25	10	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	47	55	10	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	72	74	10	Basketball	LIL BOB W/D/W (SO DEF/COLUMBIA)
23	15	17	Down A** Chick	JA RULE FEAT. CHARL BALTIMORE (MURDER INC./DEF JAM/IDJMG)	48	48	10	I Care 4 U	AALIYAH (BLACKGROUND)	73	72	10	Trade It All	FABOLOUS (EPIC)
24	23	10	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	49	51	10	Somebody's Girl	R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	74	66	10	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)
25	13	17	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	50	54	10	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/VEEG)	75	—	—	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)

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JULY 6 2002

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	11	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	26	28	10	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	51	30	10	So High	GADA (NUFF NUFF/PYRAMID/ORPHEUS)
2	8	7	Hot In Herre	NELLY (FO' REEL/UNIVERSAL)	27	22	10	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	52	57	10	Soldier's Heart	R KELLY (JIVE)
3	5	17	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	28	21	10	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	53	46	10	You Know That I Love You	DONELL JONES (INTOUCHABLES/ARISTA)
4	6	10	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	29	42	10	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST/IDJMG)	54	34	10	Hyde Ha	BIG LOGIC (GOODINVISION/ORPHEUS)
5	2	16	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	30	63	10	Whoa Now	B RICH (ATLANTIC)	55	69	10	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)
6	9	10	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	31	20	10	Line 'Em Up	FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)	56	51	10	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	7	17	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	32	31	10	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/VEEG)	57	74	10	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTHWEST/IDJMG)
8	4	17	Crawl To Me	KEMI (MACK DAWG)	33	33	10	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	58	75	10	halfcrazy	MUSIQ (DEF SOUL/IDJMG)
9	16	10	Just A Friend 2002	MARIO (J)	34	59	10	Put It Inside	WON-G FEAT. DA BRAY (TNO/ORPHEUS)	59	52	10	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
10	10	17	Slow Dance	LOU MDSLEY (JEN/STAR)	35	—	—	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	60	—	—	Bigger Than Life	C.D. (MAMAS BOY)
11	1	17	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	36	35	10	Guess Who's Back	SCARFACE (DEF JAM SOUTHWEST/IDJMG)	61	55	10	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)
12	11	17	Welcome To New York City	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	37	37	10	Holla At A Playa	JIM CROW (ORCA/SCARECROW/INTERSCOPE)	62	45	10	Buster	DENNIS DA MENACE (1ST AVENUE)
13	12	17	Who Wants This?	SMILEZ & SOUTHWEST (ARTIST/DIRECT)	38	72	10	Who U Rollin' Wit	LIL TYKES (MAMAS BOY)	63	54	10	They-Say Vision	RES (MCA)
14	18	10	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	39	27	10	Ghetto Millionaire	DEM GHETTO PLAYAS (OEEP END)	64	61	10	Down A** Chick	JA RULE FEAT. CHARL BALTIMORE (MURDER INC./DEF JAM/IDJMG)
15	58	10	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	40	36	10	Boom, Boom, Boom	ROB JACKSON FEAT. LADY MAY (ARISTA)	65	—	—	Love It	BILAL (MOYOD/INTERSCOPE)
16	13	10	Bang My Hit	ROZELLY PRESENTS O.A.F.A.M. (BRAIN/STORM)	41	29	10	Gots To Be	B2K (EPIC)	66	—	—	My Bad	RAYVON (BIG YARD/MCA)
17	—	—	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	42	32	10	One Mic	NAS (LIL WIL/COLUMBIA)	67	60	10	Take Ya Home	LIL BOB W/D/W (SO DEF/COLUMBIA)
18	15	17	Oh Boy/The Roc (Just Fire)	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	43	26	10	Uh Huh	B2K (EPIC)	68	—	—	Oops (Oh My)	TWEET (THE GOLD MIND/ELEKTRA/VEEG)
19	23	10	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	44	38	10	Will Destroy	LIL JU (HOW YOU LOVE THAT)	69	50	10	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	17	17	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	45	66	10	Take You Home With Me a.k.a. Body/Get This Money	R KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)	70	48	10	Get Away/Hey Luv (Anything)	MOBB DEEP (LLOUD/COLUMBIA)
21	14	10	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	46	39	10	It's The Weekend	LIL J (HOLLYWOOD)	71	—	—	Gimme The Light	SEAN PAUL (BLACK SHADOW/WZ HARD/VP)
22	—	—	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	47	53	10	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	72	—	—	Round Up	LADY MAY FEAT. BLUE CANTRELL (ARISTA)
23	41	10	My Dogs	CHUCK-N-BLOOD (IFOREALAH JAMZ)	48	47	10	Shawty	P. DIDDY FEAT. LIL JU & T. SUPREME (HOW YOU LOVE THAT)	73	—	—	I Got It 2	JAGGED EDGE FEAT. NAS (SO DEF/COLUMBIA)
24	24	10	U Don't Have To Call	USHER (ARISTA)	49	43	10	Beat Your Chest!	LIFER S. (ALL OUT/STONEY BURKE)	74	25	10	Dansin Wit Wolvez	STRIK 9INE (FADE/CMG)
25	19	17	Girlfriend	N SYNC FEAT. NELLY (JIVE)	50	—	—	Don't Mess With My Man	NVEEA (JIVE)	75	—	—	2 Way	LIL' ROMEO FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL)

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.

JULY 6
2002

Billboard TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	NUMBER 1 The Eminem Show	1	49	58	81	SOUNDTRACK LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	49
2	2	2	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	50	54	51	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
3	3	3	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	51	30	21	MESHELL NDEGEOCELLO MAVERICK 47599/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	21
4	4	4	VARIOUS ARTISTS BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	52	45	42	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	31
5	5	5	ASHANTI MURDER INC./A&M 596630*/IDJMG (12.98/18.98)	Ashanti	1	53	47	47	REMY SHAND MOTOOWN 014481/UMRG (11.98 CD)	The Way I Feel	15
6	6	6	CAM'RON ROC-A-FELLA/DEF JAM 586876*/IDJMG (12.98/18.98)	Come Home With Me	1	54	41	39	ALICIA KEYS J 20002 (12.98/18.98)	Songs In A Minor	1
7	7	7	MUSIQ DEF SOUL 586772*/IDJMG (12.98/18.98)	Justisen (Just Listen)	1	55	57	57	LUTHER VANDROSS J 20007 (12.98/18.98)	Luther Vandross	2
8	8	8	BIG TYMERS CASH MONEY/UNIVERSAL 860997*/UMRG (11.98 CD)	Hood Rich	1	56	56	53	INDIA.ARIE MOTOOWN 01370*/UMRG (12.98/18.98)	Acoustic Soul	3
9	9	9	AZ MOTOOWN 018074/UMRG (12.98/18.98)	AZiatic	1	57	66	64	CRAIG DAVID WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
10	10	10	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6	58	53	45	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4
11	11	11	CIPHA SOUNDS/MR. CHOC RAWKUS 112917*/MCA (11.98 CD)	Rawkus Records Presents: Soundbombing III	8	59	51	38	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2
12	12	12	TWEET THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	60	59	50	AALIYAH BLACKGROUND 10062* (12.98/18.98)	Aaliyah	2
13	13	13	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) †	Thug Misses	13	61	61	48	GRAVEDIGGAZ EMPIRE MUSIC/WEA 39017 (16.98 CD)	Nightmare In A Minor	38
14	14	14	DJ QUIK EUPONIC/LANEWAY/BUNGALD 970008/UMRG (11.98 CD)	Under Tha Influence	7	62	48	55	VANESSA WILLIAMS BAJAOA 5392/LIGHT (9.98/15.98)	Vanessa	48
15	15	15	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	15	63	44	—	LATHUN MOTOOWN 016704/UMRG (11.98 CD) †	Fortunate	44
16	16	16	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (11.98 CD)	Ride Wit Me Dirty South Style	16	64	—	—	CAMP LO DYMND CROCK 30042/MUSIC SERVICES UNLIMITED (17.98 CD)	Let's Do It Again	64
17	17	17	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12	65	65	52	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6
18	18	18	NAPPY ROOTS ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	66	60	43	BUSTA RHYMES J 20009* (12.98/18.98)	Genesis	2
19	19	19	SOUNDTRACK HOLLYWOOD 162338 (18.98 CD)	Bad Company	11	67	—	—	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18.98 CD)	Get Ya Mind Correct	67
20	20	20	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	68	52	49	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8
21	21	21	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	21	69	43	—	ATMOSPHERE FAT BEATS 35001*/RAZOR & TIE (15.98 CD) †	God Loves Ugly	43
22	22	22	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	5	70	75	72	LIL BOW WOW SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2
23	23	23	BRANDY ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	71	68	68	MAXWELL COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
24	24	24	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	18	72	64	63	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3
25	25	25	LAURYN HILL COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2	73	69	54	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) †	beautiful	35
26	26	26	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	74	67	59	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S**!	30
27	27	27	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8	75	63	44	BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3
28	28	28	RL J 20012 (12.98/17.98)	RL:Ements	6	76	84	66	50 CENT FULL CLIP 2003 (16.98 CD) †	Guess Who's Back?	54
29	29	29	ANITA BAKER ELEKTRA 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	77	88	61	VARIOUS ARTISTS FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	58
30	30	30	VARIOUS ARTISTS SONY/UNIVERSAL/EMV/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10	78	62	—	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98) †	I Believe	62
31	31	31	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	1	79	—	—	N.O.R.E. DEF JAM 586502*/IDJMG (12.98/18.98)	God's Favorite	79
32	32	32	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20	80	89	80	NELLY FO REEL/UNIVERSAL 15743*/UMRG (12.98/18.98)	Country Grammar	1
33	33	33	B2K EPIC 85457 (12.98 EQ/18.98)	B2K	1	81	80	87	MICHAEL JACKSON EPIC 69400* (12.98 EQ/18.98)	Invincible	1
34	34	34	JA RULE MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	82	70	77	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD) †	Thug Misses	30
35	35	35	NAS ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	83	73	—	JOE SAMPLE PRA-VERVE 589508/VG (11.98 CD)	The Pecan Tree	73
36	36	36	B RICH ATLANTIC 83555*/AG (7.98/11.98)	80 Dimes	36	84	79	—	SPICE 1 HARD TYME/03 9994/RIVERA (11.98 CD)	Spiceberg Slim	79
37	37	37	MARY J. BLIGE MCA 112808* (12.98/18.98)	No More Drama (2002)	3	85	83	74	CHOOBAKKA BIG DADDY 73002 (16.98 CD) †	My Time	41
38	38	38	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	86	76	71	JAY-Z ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1
39	39	39	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) †	Love Machine	28	87	78	65	C-MURDER 03 9993/RIVERA (18.98 CD)	Tru Dawgs	15
40	40	40	R. KELLY & JAY-Z ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	1	88	93	75	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1
41	41	41	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) †	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24	89	85	83	PASTOR TROY MAOD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13
42	42	42	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	90	74	76	ALI FO REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	7
43	43	43	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	91	72	56	NATAS NUMBER 6 6603 (18.98 CD) †	Godlike	56
44	44	44	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4	92	94	91	T.I. GHET-D-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
45	45	45	WILL DOWNING GRP 589610/VG (18.98 CD)	(Sensual Journey)	11	93	—	—	NELLY FO REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	93
46	46	46	USHER ARISTA 14715* (12.98/18.98)	8701	3	94	97	69	KEKE WYATT MCA 112609* (12.98/18.98)	Soul Sista	5
47	47	47	AFU-R D&D/IN THE PAINT 8356/KOCH (12.98/17.98) †	Life Force Radio	29	95	95	—	VARIOUS ARTISTS SHANACHIE 5089 (17.98 CD)	Streetwise: Smooth Urban Jazz	93
48	48	48	JENNIFER LOPEZ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	96	100	99	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27
49	49	49				97	71	62	SOUNDTRACK HOLLYWOOD 162357 (18.98 CD)	Undercover Brother	62
50	50	50				98	—	—	VARIOUS ARTISTS HIDDEN BEACH 85637/EPIC (11.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
						99	96	79	POWER HOUZE POWER HOUZE 24562 (17.98 CD) †	Family Busine\$\$	52
						100	92	86	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11.98/17.98) †	Live In London And More...	22

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	EMINEM WEB/AFTERMATH 490229*/INTERSCOPE (12.98/18.98)	NUMBER 1 The Marshall Mathers LP	70	13	7	LUTHER VANDROSS LEGACY/VL 86068/EPIC (10.98 EQ/17.98)	Greatest Hits	19
2	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548934/IDJMG (12.98/18.98)	Legend	294	14	21	AL GREEN HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	381
3	4	BONE THUGS-N-HARMONY RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	228	15	23	NAS COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Stillmatic	52
4	3	2PAC DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	324	16	5	MARY J. BLIGE UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	124
5	5	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	183	17	17	JAY-Z FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/15.98)	Reasonable Doubt	237
6	6	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	117	18	15	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	304
7	8	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	239	19	18	MILES DAVIS LEGACY/COLUMBIA 64835/CRG (7.98 EQ/11.98)	Kind Of Blue	207
8	17	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	123	20	24	SADE EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	382
9	11	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	121	21	20	JAY-Z ROC-A-FELLA/DEF JAM 548822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	89
10	13	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	351	22	—	DR. DRE DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	281
11	10	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	210	23	—	JUVENILE CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	181
12	12	THE LAST MR. BIGG WARLOCK 2822 (10.98/16.98)	Only If U Knew	14	24	16	NAS COLUMBIA 67015*/CRG (10.98 EQ/15.98)	It Was Written	84
					25	16	MARY MARY C2/COLUMBIA/CRG (7.98 EQ/11.98)	Thankful	101

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platinum). Certification for 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. † indicates past Heatseeker title. ‡ indicates past Heatseeker title. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Ibiza's Hottest Dance Offerings

BY MICHAEL PAOLETTA

NEW YORK—Each summer season, the DJs who man the turntables in the clubs of Ibiza, Spain, introduce new, cutting-edge dance/electronic music to punters from around the world. More often than not, the big hits of Ibiza's high season go on to become European crossover hits later in the year. Some also enjoy success in the U.S.

In the European Quarterly this issue, *Billboard* spotlights the dance scene in Ibiza. As an accompanying piece, *Billboard* offers a top 10 selection of singles and albums released by U.S. labels within the past 12 months that, directly or indirectly, are indebted to the 24-hour club culture of Ibiza.

- Kings of Tomorrow Featuring Julie McKnight, "Finally" (Big Beat/Atlantic single). One of the most popular house tracks in the clubs of Ibiza last summer, "Finally"—released by Defected in the U.K.—was picked up late last year for U.S. consumption. "This song took on a life of its own last summer in Ibiza," McKnight remembers. "I think everybody found something in the lyrics they could relate to."

- X-Press 2, "Lazy" (Skint/Columbia single). Revered U.K. trio X-Press 2 is joined by former Talking Heads frontman David Byrne on this subtle yet scorching David Morales-inflected house track. Recently issued both overseas and stateside, "Lazy" has been embraced by global DJs like Pete Tong and Erick Morillo, making it well-poised to become one of the songs of Ibiza's 2002 season. In this issue, the track reaches the summit of the Hot Dance Music/Club Play chart. The album from which "Lazy" is culled, *Muzikizum*, streets Tuesday (2).

- Frankie Knuckles, *Motivation* (Definity album). A veteran of the club community, Grammy Award-winning DJ/producer Knuckles is a

regular on Ibiza's DJ circuit. Last year, he—along with other members of the Def Mix crew, including Satoshi Tomiie and Morales—held down a residency at the Pacha club, where they all return this summer. The beat-mixed *Motivation* is an inspirational and spiritual collection of gospel-infused club songs.

- DJ Irene, *Global House Diva: Live in Ibiza* (UC Music album). Last summer marked the Ibiza debut of Los Angeles resident DJ Irene, as she worked the turntables, alongside John Digweed, at the Pacha club. "Playing in Ibiza was truly an experience," DJ Irene says. "Everyone there takes their dance music very seriously." Most recently, Surge Recordings/Warlock issued DJ Irene's progressive-leaning beat-mixed *Phonosynthesis*.

- Iio, "Rapture (Tastes So Sweet)" (Made/Ministry of Sound single). This infectious female-fronted, trance-laced pop track peaked at No. 2 on the *Billboard* Hot Dance Music/Club Play chart late last year, later crossing over to rhythm radio stations like WKTU New York.

- Alex Gold, *Xtravaganza Mix* (Xtravaganza/Columbia album). Founder of much-respected U.K. label Xtravaganza, Gold is also well-known in Ibiza for his lengthy sunrise DJ sets at the Privilege club. For the fourth consecutive year, Gold returns to Privilege this summer, where Xtravaganza parties will be held every Friday.

- José Padilla, *Navigator* (Maverick album). This Spaniard masterminded the successful Ibiza-based Café del Mar chill-out compilation series (released here via MCA). Padilla's proper artist full-length disc features guest turns from Seal and N'Dea Davenport, among others.

- Erick Morillo, *Subliminal Sessions* (Subliminal album). New York DJ/producer Morillo (also the owner of Subliminal Records) is a mainstay of Ibiza's frenzied night life scene.

Last summer, he regularly played at the Pacha club. This summer will see Morillo returning to Pacha—along with Darren Emerson—for the weekly Subliminal Sessions Underwater party.

- Dirty Vegas, "Days Go By" (Creedence/Capitol single). This haunting house track actually made its debut at the Winter Music Conference in Miami in March 2001 before heading to Ibiza for the summer. Now, of course, everyone knows it as the soundtrack to the Mitsubishi Eclipse



DIRTY VEGAS

TV commercial. A hit at radio and on all the major video networks, "Days Go By" is included on the U.K. trio's eponymous full-length debut, which debuted at No. 7 on The *Billboard* 200 and at No. 1 on the Top Electronic Albums chart in the June 22 issue. "We're still in a bit of shock," band member Paul Harris says of the song's success. "It's nice to have a track that finds an audience both at home and abroad."

- Ian Van Dahl featuring Marsha, "Castles in the Sky" (Robbins Entertainment single). Is it pure pop or hypnotic trance? Is it aimed at radio airwaves or dancefloors? It really doesn't matter when the overall result is as buoyant and infectious as this. In the end, "Castles in the Sky" was embraced by all camps. The track is featured on the artist's full-length, *Ace*, currently No. 19 on the Top Electronic Albums chart.

- Razor, *Global Groove: Clubland* (Centaur Music album). Highlights of this Razor-mixed set include Suzanne Palmer's brand-new "Show Me" and Kim English's as-yet-unreleased "Treat Me Right," here given the re-rub by Two Main Guys (aka Razor & Mike Pont).

- Various artists, *Harry the Bastard Presents Club H, Vol. 3* (Stara Recordings album). Harry "the Bastard" Russell, head buyer for import/export distributor Watts Music, delivers a new volume in his highly regarded series—and darn if he hasn't created a perfect collection for summer cocktail parties. Lush rhythms prevail, particularly on tracks like Yello's "Moon on Ice" and Aquarian Dreams' "Love and Tears."

MICHAEL PAOLETTA

Beat Box™

by Michael Paoletta



CIRCLE THIS DATE: On July 11 at 7:30 p.m., New York's dance/electronic community will converge at the Shelter club for a town hall-style meeting to discuss *Billboard's* ninth annual Dance Music Summit (DMS), taking place Sept. 30-Oct. 2 at the Marriott Marquis Hotel in New York.

This meeting (in association with Subliminal Sessions and Industry Feedback Network) will focus on all topics relating to DMS2002: daily panels, nightly artist/DJ showcases, and the artist discovery contest. Also, two new additions to the DMS will be discussed—a one-day "A&R room" (which will allow everybody to shop their demos to an international array of dance/electronic labels) and the launch of a week of nightly events in association with the summit.

Billboard staff will be on hand to answer questions relating to the summit and to pre-register those who wish to receive the "early bird" rate. To receive DMS updates, please fax your contact info to **Phyllis Demo** at 646-654-4674 or log on to billboard-events.com.

COMING UP ROSES: Fynsworth Alley (distributed by Universal Music & Video Distribution) is remastering and rereleasing *The Ethel Merman Disco Album*—perhaps one of the most infamous discs issued by an artist during the disco era. Due in stores this fall, the CD will sport a few bonus tracks: think remixes. Just imagine what a few young turks could do to cuts like "There's No Business Like Show Business" and "I Got Rhythm." We can hardly wait for this one, and be honest with yourself: Neither can you.

SPIRITUALIZED: "I worked very hard to create something that was special—something that had a sense of longevity to it—as opposed to just another mix CD," says Cass, referring to his first mixed collection, the two-disc *Spundae Presents Cass* (Spundae Recordings/Mute, July 9).

"I actually created about 30 CD-Rs of mixes before settling on the final order," Cass continues. "I would take them to the gym and just generally live with them for a couple days. In this way, I could see which ones worked and which ones didn't."

Spundae Presents Cass finds the British DJ/producer—one-half of production/remix outfit **Cass & Slide** (whose debut artist album, *Burning the Candle at Both Ends*, is available via Fire U.K.)—creatively concocting a shimmering landscape of colorful

layers and meaty textures encompassing deep and progressive house, tech house, breakbeat, and techno.



CASS

Highlights include **Bushwacka's** "Smashed," the **Royksöpp** remix of **Mekon Featuring Marc Almond's** "Please Stay," and Cass' own "Future Sound of Pornography" placed atop **Plastikman's** "Panikattack." He even manages to make room for **Gus Gus'** now-classic "Ladyshave."

"From time to time, I'll be going through my records when I come across a record I haven't played in ages," Cass offers. "I'll play the record and remember exactly how good it was in the first place. Then the track ends up on the road with me."

No stranger to the global DJ scene, Cass has played in clubs throughout Australia, Argentina, and Europe. In the U.S., he has logged turntable time at clubs in New York, Miami, Atlanta, Denver, and the West Coast—specifically San Francisco and Los Angeles, where weekly Spundae parties have been ongoing for nearly 10 years.

"The best thing about playing Spundae events is definitely the crowd," Cass notes. "Whether I'm playing breaks, house, or eking out the tension by playing techier, weirder stuff, the punters remain open-minded enough to go with it and accept the need to do things a bit differently."

ABOVE THE CLOUDS: **Charles Bucci**, 49, passed away June 5 in his hometown of Atlantic City, N.J.; the cause was cancer. Bucci, a *Billboard*-reporting club DJ in the '80s, manned the turntables at Atlantic City's Chez Paree club during disco's heyday through the late-'80s. For the past 10 years, Bucci was an in-house painter at the Trump Taj Mahal hotel and casino. He is survived by his wife, **Mindy**; and children **Dante**, **Gabrielle**, and **Miranda**. Memorial contributions can be made to the American Cancer Society, 624 North Shore Rd., Absecon, N.J. 08201.

- **Basement Jaxx**, "Get Me Off" (XL Recordings/Astralwerks single). The latest single from the U.K. duo's fine *Rooty* album is a slab of Prince-inflected house music. In addition to Basement Jaxx's new 2002 Club mix, the track is lovingly retweaked by nü-electro princess **Peaches** (who also adds new, salacious ad libs) and progressive house prince **Superchumbo**. Don't overlook the bonus tracks: **Los Amigos Invisibles'** mix of "Broken Dreams" and the Jaxx Club mix of "Do Your Thing."

- **Elvis vs. JXL**, "A Little Less Conversation" (RCA single). This 34-year-old track is given the once-over by remixer JXL, and the result is nothing short of stellar. Surf-side guitars and cool keyboards cavort with jangly rhythms and big beats,

The Beat Box Hot Plate

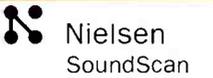
while the unmistakable voice of Mr. **Presley** goes to work. Hopefully, this restructuring will receive the same type of love it's gotten in the U.K., where it recently debuted at No. 1 on the Official U.K. Chart.

- **ATFC**, "Fakerman" (OnePhat-Deeva U.K. single). ATFC delivers the goods on this stomping house jam, complete with a hands-in-the-air piano solo midway through. Featured singer **Katherine Ellis** increases the track's energy level with an ultra-powerful delivery. Those who have been spurned in love will find much to relate to here. A peak-hour jam, for sure.

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Billboard HOT DANCE MUSIC

Maxi-Singles Sales and Sales Breakouts data compiled by



THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		
1	2	5	LAZY	SKINT 79754/COLUMBIA	X-Press 2
2	3	4	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
3	7	12	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
4	4	7	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
5	10	14	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
6	1	3	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
7	12	16	I'LL BE WAITING	TRAFFIC 1007/MINISTRY OF SOUND	Full Intention Presents Shena
8	9	9	COME WITH US	FREESTYLE DUST/ASTRALWERKS 48426/VIRGIN	The Chemical Brothers
9	14	22	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
10	8	2	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
11	5	1	POINT OF VIEW	EPIC PROMO	DB Boulevard
12	11	11	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
13	15	21	TRIPPIN'	GROOVILICIOUS 278/STRICTLY RHYTHM	Oris J Presents Delsena
14	6	6	DAYS GO BY	CREDESCENCE 77712/CAPITOL	Dirty Vegas
15	13	13	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
16	19	23	WE ARE ALL MADE OF STARS (DJ TIESTO, TIMO MAAS, & BOB SINCLAIR MIXES)	V2 27745	Moby
17	20	25	IN MY MEMORY (REMIXES)	NETTWERK 38327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
18	21	31	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Us
19	28	37	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
20	24	32	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
21	18	19	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
22	29	34	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
23	16	8	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
24	27	30	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
25	17	15	COME & GET MY LOVE	CUTTING 454	Becca

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			POWER PICK		
26	47	—	SHIFTER	KINETIC 54720	Timo Maas
27	34	39	TUMBA	COLUMBIA PROMO	Angelique Kidjo
28	22	18	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
29	33	38	BRIGHTER DAY	ULTRA 1115	R.H. Factor
30	26	26	PLEASE SAVE ME	SAM IMPORT	Sunscream Vs. Push
31	37	46	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
32	42	—	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
33	46	—	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
34	45	—	SECRET (REMIXES)	MCA 155955	Luis Fonsi
35	23	10	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
36	25	20	UNDERNEATH YOUR CLOTHES (REMIXES)	EPIC PROMO	Shakira
37	31	27	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
38	35	36	AWAKENING (DELERIUM & MINGE BINGE MIXES)	OMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
			HOT SHOT DEBUT		
39	—	—	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
40	36	33	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
41	—	—	BREATHE IN	MCA PROMO	Frou Frou
42	40	44	AT NIGHT	DEFECTED IMPORT	Shakedown
43	50	—	TREMBLE	RADIKAL 99115	Marc Et Claude
44	—	—	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL PROMO/IOJMG	LovHer
45	38	35	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
46	—	—	I SEE THE LIGHT	FUTURE GROOVE 69180/MUTE	Desert
47	—	—	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
48	49	48	HOME AND DRY (BLANK & JONES REMIXES)	SANCTUARY PROMO	Pet Shop Boys
49	—	—	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
50	44	47	A NEW DAY HAS COME (MIKE RIZZO REMIX)	EPIC PROMO	Celine Dion

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		
1	1	2	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
2	3	4	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
3	4	3	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
4	2	1	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS 42422	Cher
5	5	6	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
6	11	10	LOSE CONTROL (DESCONTROLATE)	OURMARR/PYRAMID 90200/DRPHEUS	Yohany
7	6	—	THEY SAY VISION (DANCE REMIXES)	MCA 155961	Res
8	7	7	DAYS GO BY	CREDESCENCE 77712/CAPITOL	Dirty Vegas
9	—	—	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MODERN VOICES	Michael Damian
10	8	5	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
11	9	8	SOMETHING	ROBBINS 72056	Lasgo
12	10	9	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
13	17	15	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 234	Naughty By Nature Featuring 3LW
14	13	13	HEAVEN	247 72475/ARTEMIS	Eyra Gail
15	18	18	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
16	15	14	WILL I?	ROBBINS 72055	Ian Van Dahl
17	14	—	EARTH (BEN WATT REMIX)	MAVERICK 42453/WARNER BROS.	MeShell Ndegeocello
18	12	16	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
19	—	—	SOUTHERN SUN/READY STEADY GO	MAVERICK 42437/REPRISE	Oakenfold
20	19	19	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
21	20	17	WHAT ABOUT US? (DANCE MIXES)	ATLANTIC 85321/AG	Brandy
22	16	12	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
23	—	—	RESURRECTION	TOMMY BOY SILVER LABEL 2358/TOMMY BOY	PPK
24	23	22	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
25	—	—	WHERE THE PARTY AT (REMIXES)	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly

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

JULY 6 2002

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



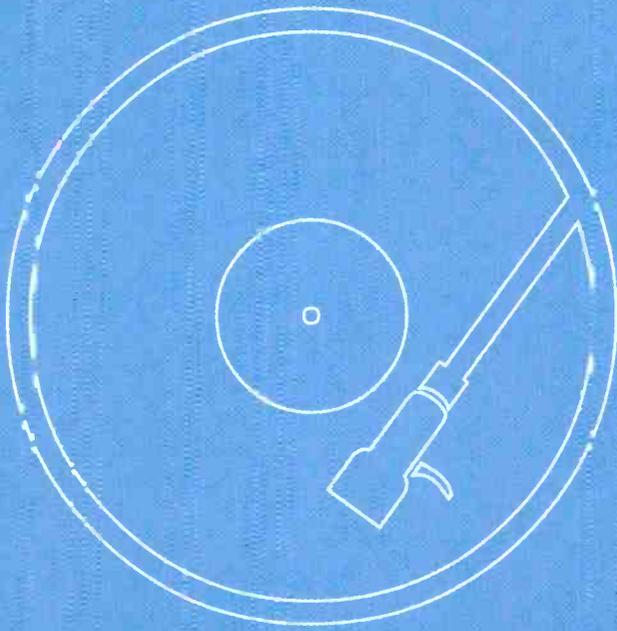
THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1		
1	1	3	DIRTY VEGAS	CREDESCENCE 39986/CAPITOL	Dirty Vegas
2	2	4	MOBY	V2 27127	18
3	NEW	—	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
4	3	4	DJ SHADOW	MCA 11337	The Private Press
5	4	5	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
6	5	6	VARIOUS ARTISTS	VERVE 58906/7VG	Verve/Remixed
7	6	7	SOUNDTRACK	RCA VICTOR 63921	Queer As Folk: The Second Season
8	7	8	ZERO 7	DUANEGUITMATE DILEMMA 5007/PALM	Simple Things
9	NEW	—	VARIOUS ARTISTS	ARISTA 14778	Ultimate Dance Party — The Best Of!!
10	8	9	DJ IRENE	SURGE 0002/WARLOCK	Phonosynthesis
11	9	10	SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade II
12	12	13	VARIOUS ARTISTS	ULTRA 1121	Ultra Chilled 02
13	13	14	VARIOUS ARTISTS	RAZOR & TIE 99041	Pulse
14	11	12	JOHN DIGWEED	FFRR/BEDROCK 78185/WARNER STRATEGIC MARKETING	MMII
15	10	11	PET SHOP BOYS	SANCTUARY 94553	Release
16	21	17	VARIOUS ARTISTS	UNIVERSAL 917004/UMRG	Global Hits 2002
17	14	15	VARIOUS ARTISTS	RAZOR & TIE 89052	Monster Disco
18	19	18	THE CHEMICAL BROTHERS	FREESTYLE DUST 11882/ASTRALWERKS	Come With Us
19	16	17	IAN VAN DAHL	ROBBINS 73029	Ace
20	18	19	VARIOUS ARTISTS	ROBBINS 75028	Best Of House Volume Two
21	15	16	DAVID VISAN	GEORGE V 71002	Buddha-Bar IV
22	20	19	DAFT PUNK	VIRGIN 49605	Discovery
23	17	18	AVALON	SPARROW 51536	02/Avalon Remixed
24	23	22	VARIOUS ARTISTS	NETTWERK 33235	Chillout 2002 / The Ultimate Chillout
25	—	—	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm

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). Number following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ 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.

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 I'M A WOMAN Cassius And Jocelyn Brown ASTRALWERKS	1 CHILDREN 4 Clubbers RADIKAL
2 I'VE GOT YOU Marc Anthony COLUMBIA	2 FREE YOUR MIND Celeda STAR 69
3 SICK Sneaker Pimps TOMMY BOY	3 TRIPPIN' Oris J Presents Delsena GROOVILICIOUS
4 BOOMERANG Cirrus MOONSHINE	4 TREMBLE Marc Et Claude RADIKAL
5 OPEN UP YOUR MIND Eyes Cream PROMOCATIVE	5 I'VE GOT YOU Marc Anthony COLUMBIA

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.



Billboard

DMS2002

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	Regular	Billboard DJs, Record Pool Directors
EARLYBIRD: received by July 23	<input type="checkbox"/> \$299	<input type="checkbox"/> \$199
PRE-REGISTRATION: received by August 30	<input type="checkbox"/> \$369	<input type="checkbox"/> \$229
FULL REGISTRATION: after August 30 & on-site	<input type="checkbox"/> \$399	<input type="checkbox"/> \$259

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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.

CANCELLATIONS: All cancellations received between August 19 and September 16 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after September 16 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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NEW ARTIST DISCOVERY CONTEST

The winner will receive a free registration to DMS2002, as well as perform at one of the showcases. For more details, log on to billboardevents.com

THE A&R ROOM

Here's your chance to shop your demo to top U.S. and U.K. dance/electronic labels. Held September 30.

DMS2002 NATIONAL RECORD POOL MEETING

Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registered attendees

NIGHTLY EVENTS

Badge-wearing attendees will have access to all DMS2002 parties, at which an international line-up of artists and DJs will work more than a few nerves.

EXHIBITS

featuring the latest in music technology and equipment, merchandising and printing companies, magazines, music industry organizations, and much more.

panel topics

BASIC BUSINESS SET-UP owning and operating an independent label, encompassing incorporating your business, accounting, production, vinyl pressings, and label management duties.

PROMOTION retail, press, DJ, radio, mixshow, college, clubs, press publicity, distribution.

THE ARTIST marketing, artist development, A&R and budgets from a label, management, and artist perspective.

LEGAL SPEAK contracts, shopping your artist, licensing music for use in commercials, TV shows, soundtracks, films, and compilations.

PUBLISHING royalties, maximizing your catalog, getting a publishing deal vs. retaining your own publishing.

RADIO terrestrial, satellite, cable, and the Internet.

Nashville

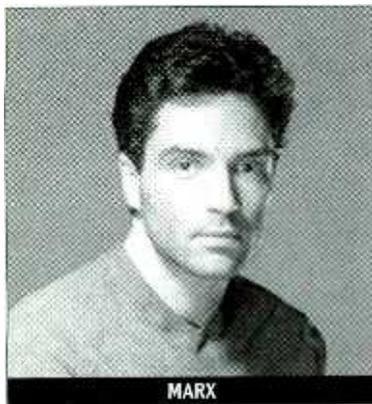
by Phyllis Stark



Scene™

ON THE MARX: Despite often being publicly vocal about his frustrations with the Nashville music industry, **Richard Marx** is, nonetheless, starting to become entrenched in it.

Best-known for such pop hits as "Hold On to the Nights" and "Right Here Waiting," Marx has been writing with Nashville artists and songwriters for several years and has added "country producer" to his résumé, with recent turns behind the boards for DreamWorks' **Emerson Drive** and Republic/Universal act the **Marie Sisters**.



MARX

Marx has often spoken about feeling "unwelcome" in Nashville. As evidenced by his recent successes there, however, not everyone makes him feel that way. He says of his supporters, "There are enough people in Nashville in decision-making positions who are as bored with a lot of country radio as I am."

Marx wonders, "Where are the country stars of tomorrow? What I'm seeing for the last two years are a lot of one-hit wonders." And he points out that that phenomenon doesn't just apply to country music. "Lack of artist development is a disease throughout the music business. The last thing in the world I'd want to be right now is a new artist, and Nashville is as guilty of throwing [them] out in the trash as anybody."

Marx doesn't mince words when it comes to his contempt for some of the Music Row establishment. "My personal experience with various record-company [executives] in Nashville is that it's the same sort of inept behavior—it's just constantly camouflaged with this good-old-boy thing that I could always smell from two miles away. When I come into Nashville, I am always having to decipher what is real.

"Country radio and many of the record-company executives in Nashville are constantly screaming about wanting something new, and, when

faced with something new, they don't want it," he adds. "Look at what it took for **Shania Twain** to have a career."

Marx scoffs at record execs who "go to the press and say, 'We have to preserve traditional country,' then hang up [on those discussions] and call the West Coast office and say, 'Where's my pop remix?'"

He also takes issue with artists who pay lip service to country's roots without believing in what they are saying: "It's almost like these [artists] go to a camp where they are trained to say these things, and it's all so phony."

Marx may sound angry, but he says his musical experiences in Nashville have been "primarily good. Some of my greatest musical moments have happened there and, hopefully, will continue to. Some of the greatest musicians working are in Nashville. The musical part of it has been very nourishing for me."

While Marx owns Signal 21, the Navarre-distributed label he launched in 2000 with former **Blood, Sweat & Tears** drummer **Bobby Colomby**, he says his days as a recording artist are probably over.

"I'm kind of at a place where I'm so OK and comfortable with the fact that I had a great run as a singer and performer and lived all the dreams I had as a kid," he says. "I had six or seven years where it all worked... I still do a lot of benefits where I perform, but for the most part, I'm really happy being Richard Marx the songwriter/producer."

ON THE ROW: **Ben Vaughn** joins EMI Music Publishing Nashville as VP of writer and artist development. He previously was GM of Big Tractor Music.

Allen Brown has been promoted to senior director of media at RCA Label Group, where he will now head the media department. He previously was the company's director of media.

Audium Records has signed **Bonnie Bramlett** to its roster. She is best-known as half of the married duo **Delaney & Bonnie** in the '60s and '70s. She later recorded three solo albums for Capricorn Records. Her first album for Audium, *I'm Still the Same*, is due July 9.

Bobbie Eakes has been named host of Great American Country's daily request show, *CRL*, effective Aug. 5. Eakes portrayed Macy Alexander on day-time drama *The Bold and the Beautiful* and briefly was signed to Columbia Records, where she recorded a duet with **Collin Raye**. Eakes replaces **Dallas Turner**.

Bellamy Bros. Renew Ties With Curb For 'Redneck Girls Forever'

BY DEBORAH EVANS PRICE

NASHVILLE—After celebrating their 25th anniversary last year with two commemorative CD collections, the Bellamy Brothers are moving full steam ahead into the next chapter of their career with a new relationship with Curb Records and forthcoming album, *Redneck Girls Forever*.

The signing with Curb rekindles a longstanding relationship between Howard and David Bellamy and the Curb organization. "We were one of his first artists," says Howard of the duo signing a deal with Mike Curb in 1975. (Their first single, "Let Your Love Flow," hit No. 1 on The Billboard Hot 100 in 1976.) "Our career goes back to his beginnings and ours."

The duo began on Warner/Curb and later was on MCA/Curb before leaving the label in 1986. In 1990, they launched their own Bellamy Brothers Records. Howard says, "We started it when we saw the new country craze coming on and realized we were fixin' to get put out to pasture."

During the past decade, the Bellamys have operated their label, partnering with other companies for distribution. And while they are signed to Curb, they will continue to operate Bellamy Brothers Records. Thus, *Redneck Girls Forever* will be a Curb/Bellamy Brothers release, due July 16.

"This deal with Curb and our own label is probably the most successful step we've taken," Howard says. "[Our label] has been successful enough that a major was still interested in us."

ROYALTY DISPUTE RESOLVED

Before signing with Curb again, there were a few obstacles to overcome. For the past couple of years, the Bellamys were embroiled in a lawsuit against Curb concerning a royalty dispute.

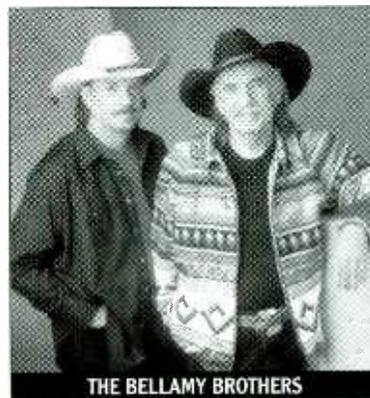
"David and I have had such an international career, it was really hard for them, and us, to get a correct accounting," Howard says. "We had, literally, royalties coming from every country in the world except China, and it was incredibly hard to track, but we've resolved it."

"If anyone had told me four or five months ago that we would be back with Curb, I would have thought they were kind of strange, but it feels good," David adds. "Everything has worked out real well."

Howard says once they talked directly to Mike Curb, the situation was resolved amicably. "We sat down and came to the agreement that we should resolve this and move ahead doing positive things. [Mike Curb] believes in us as artists and has stated he still thinks we can have hit records. He's interested enough to go ahead and do a deal."

"We're glad to have them back," Curb VP of sales Benson Curb says. "We sell a lot of their catalog every year. It's great to have them back on the Curb roster."

The Bellamy Brothers have charted 26 top 10 singles, including 11 No. 1 hits. "People are still interested in their music," Benson Curb says. "When you make good records like they've made and are making, people stay interested in the music."



THE BELLAMY BROTHERS

Among the album's 18 cuts, the duo reprise "Redneck Girl," a 1982 No. 1 hit. The album art was created by longtime friend Styfle Read, who depicted the brothers on horseback and a redneck girl with her truck.

"The reason we put 'Redneck Girl' on there is somewhat of a tribute to that song," Howard explains. "It has become our anthem. I was doing radio interviews today, and they were talking about a new crop of 'Redneck Girl' fans. Young kids come along and think we're new artists because of that song. Of course, once they see us they know better, but it's amazing what that song has done. We're puzzled by it, but something that works, you quit questioning it."

"It's probably the strangest record we've ever had," David agrees. "There are people who are fanatics over it. We just played a \$250,000 wedding where the bride wanted to put on her Ropers [boots] and hat at the reception and dance to 'Redneck Girl.' She flew us in from Chicago, and her guests danced all night."

REMEMBERING SEPT. 11

The Bellamys also put a couple of other vintage cuts on the album: "Our Family," a humorous treatise on family eccentricities, and "The Andy Griffith Show," a wistful tribute to the program that expresses a longing to return to simpler times.

"After Sept. 11, several people told me we should rerelease 'The Andy Griffith Show,'" David recalls. "And there's another song on there called

'Bubba' that refers to finishing off Saddam Hussein."

Two of the songs were written in reaction to the events of last Sept. 11. "Let's Roll America" was inspired by President Bush's speech at Ground Zero. "Howard had the chorus and part of the bridge," David says. "Then I started working on the verses and then finished the bridge, but we knew it wasn't something we were going to release immediately, because every songwriter in the world had a Sept. 11 song."

The poignant ballad "Crazy Old World" was also a response to Sept. 11. "If you're a writer, you've got to write about it," says David, who either wrote or co-wrote 16 of the album's 18 cuts. "I thought, 'Everybody in the world is going to have a patriotic song. What if we just have a song where the guy is comforting his wife or girlfriend or kid or whoever it is, just saying 'Hang on to me. It's a crazy old world?'" After Sept. 11, everybody reviewed their priorities and asked, 'What really is important here?' Most everybody figured out real quick [that] it's your family."

Curb is currently working "Over the Line" as the first single to country radio, and the video is already garnering airplay on Great American Country. Benson Curb says the label will target retail with listening posts and plans to advertise in such consumer publications as *Country Weekly*.

On June 10, Howard married Nashville songwriter Sharon Vaughn, best-known for such cuts as Willie Nelson's "My Heroes Have Always Been Cowboys" and Oak Ridge Boys' "Y'all Come Back Saloon." The couple penned a new holiday song called "The Reason for the Season" for a Christmas album the Bellamys are working on that is due this fall. The collection will include two other new songs, as well as such classics as "White Christmas" and "Rudolph the Red-Nosed Reindeer." There will also be a cowboy-oriented version of "Jingle Bells."

Booked by Rob Battle and Bonnie Sugarman of the Agency for the Performing Arts, the Bellamys perform 200 dates a year. They also tour Europe once or twice a year and are booked internationally by Judy Seale. In September, they'll perform dates in Norway, Denmark, and Switzerland. The Bellamys also frequently tour Germany and earlier this year were inducted into the German Music Hall of Fame.

Both ASCAP writers, the Bellamys own their own publishing companies. As for management, "we're unmanageable," Howard says with a laugh.

JULY 6
2002

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							THIS WEEK	LAST WEEK			
1	2	1	9	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	37	38	LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1
2	1	2	11	SOUNDTRACK ▲ ⁶ LOST HIGHWAY 17069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	38	40	TOMMY SHANE STEINER RCA 67041/RLG (16.98 CD)	Then Came The Night	6
3	3	3	13	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	39	30	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
4	4	4	14	BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	40	44	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
5	7	9	10	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	41	36	HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9
6	5	7	10	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	42	33	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
7	11	8	10	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	43	42	STEVE HOLY CURB 77972 (11.98/17.98) †	Blue Moon	7
8	8	6	14	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	1	44	41	MARK CHESNUTT COLUMBIA 66540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
9	6	5	12	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	45	45	STEVE AZAR MERCURY 170269 (11.98/17.98) †	Waitin' On Joe	29
10	9	11	11	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	1	46	52	MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
11	12	12	11	KENNY CHESNEY ▲ ² BNA 67978/RLG (12.98/18.98)	Greatest Hits	1	47	46	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
12	17	18	7	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	48	47	WAYLON JENNINGS BMG HERITAGE/RCA 95788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
13	16	13	12	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	49	57	DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
14	14	16	11	TRICK PONY ● WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	50	60	KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) †	Barricades & Brickwalls	13
15	19	15	11	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	1	51	39	SAWYER BROWN CURB 78737 (9.98/17.98)	Can You Hear Me Now	39
16	15	14	11	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	52	50	CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14
17	13	17	10	TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	53	51	PATTY LOVELESS EPIC 85631/SONY (11.98 EQ/17.98)	Mountain Soul	19
18	18	19	11	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	54	58	KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) †	Kevin Denney	14
19	49	40	1	THE FLATLANDERS NEW WEST 6040 (17.98 CD) †	Now Again	19	55	53	SHANNON LAWSON MCA NASHVILLE 170233 (11.98/17.98) †	Chase The Sun	35
20	21	22	11	BLAKE SHELTON WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	56	55	ALAN JACKSON ▲ ARISTA NASHVILLE 68335/RLG (12.98/18.98)	When Somebody Loves You	1
21	23	23	11	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	57	56	TIFT MERRITT LOST HIGHWAY 170273/MERCURY (14.98 CD)	Bramble Rose	47
22	20	21	11	WILLIE NELSON LOST HIGHWAY 188231/MERCURY (12.98/18.98)	The Great Divide	5	58	54	HAYSEED DIXIE DUALTONE 01118 (17.98 CD) †	A Hillbilly Tribute To Mountain Love	39
23	24	20	11	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	59	62	HANK WILLIAMS III CURB 78728 (17.98 CD) †	Lovesick Broke & Driftin'	17
24	27	26	11	CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) †	Play It Loud	19	60	59	VARIOUS ARTISTS ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
25	26	33	7	TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	61	66	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) †	Morning Wood	18
26	25	25	11	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	62	61	VARIOUS ARTISTS RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
27	28	27	11	GARTH BROOKS ▲ ³ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	63	68	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) †	Shiver	14
28	22	—	—	RALPH STANLEY DMZ/COLUMBIA 88625/CRG (18.98 EQ CD) †	Ralph Stanley	22	64	71	TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48
29	29	32	11	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	65	64	LITTLE BIG TOWN MONUMENT 85374/SONY (7.98 EQ/13.98) †	Little Big Town	40
30	34	24	11	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) †	Emerson Drive	13	66	48	VARIOUS ARTISTS CURB/WARNER BROS. 48292/WARN (11.98/17.98)	Inside Traxx 2002	48
31	35	29	11	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 68336/RLG (10.98/16.98)	Room With A View	8	67	72	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
32	32	30	11	CLEDUS T. JUDD MONUMENT 85897/SONY (11.98 EQ/17.98) †	Cledus Envy	19	68	70	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
33	37	37	11	CYNDI THOMSON ● CAPITOL 28010 (10.98/17.98)	My World	7	69	73	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
34	—	—	—	BRAD MARTIN EPIC 85115/SONY (7.98 EQ/11.98) †	Wings Of A Honky Tonk Angel	34	70	73	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
35	43	46	11	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	71	63	CHRIS LEDOUX CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990-2000)	63
36	31	31	11	VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7	72	74	KENNY ROGERS DNU 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	72
							73	74	STEVE EARLE E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9
							74	70	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
							75		VARIOUS ARTISTS MADACY 3654 (30.98 CD)	Country Favorites	75

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

JULY 6
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	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	—	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) †	Rascal Flatts	107	13	12	HANK WILLIAMS JR. ▲ ⁴ CURB 17638 (5.98/9.98)	Greatest Hits, Vol. 1	419
2	1	DIXIE CHICKS ▲ ³ MONUMENT/SONY (12.98 EQ/18.98)	Fly	147	14	15	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	102
3	2	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) †	Nickel Creek	81	15	13	TRAVIS TRITT ▲ WARNER BROS. 46001/WARN (10.98/17.98)	Greatest Hits - From The Beginning	285
4	3	DIXIE CHICKS ◆ ¹ MONUMENT 68195/SONY (10.98 EQ/17.98) †	Wide Open Spaces	230	16	16	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	186
5	4	SHANIA TWAIN ▲ ¹⁹ MERCURY 536003 (12.98/18.98)	Come On Over	242	17	14	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	208
6	5	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	249	18	17	TIM MCGRAW ▲ ⁴ CURB 77886 (7.98/11.98)	Everywhere	207
7	6	WILLIE NELSON ● LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)	16 Biggest Hits	198	19	22	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	Double Live	188
8	9	FAITH HILL ▲ ⁷ WARNER BROS. /WARN (12.98/18.98)	Breathe	137	20	18	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	184
9	10	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	133	21	19	ALISON KRAUSS ▲ ² ROUNDER 610325 /DJMG (11.98/17.98) †	Now That I've Found You: A Collection	275
10	11	LEE ANN WOMACK ▲ ³ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	109	22	—	LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	28
11	7	ALAN JACKSON ▲ ⁵ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	348	23	20	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	89
12	8	JOHNNY CASH ● LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	16 Biggest Hits	168	24	25	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	128
					25	24	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	38

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

JULY 6
2002

Billboard® HOT COUNTRY™ SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
				LAST WEEK	2 WKS. AGO														
							NUMBER 1	1 Week At Number 1			31	33	32	12	I'M GONE P.WORLEY,T.L.JAMES (K.RICHEY,C.PROPHET)	Cyndi Thomson	CAPITOL 77129	31	
1	2	2	19			1	I'M GONNA MISS HER (THE FISHIN' SONG) FROGERS (B.PAISLEY,F.FROGERS)	Brad Paisley	ARISTA NASHVILLE 69152	1	32	36	38	12	LOOK AT ME NOW S.MANDILE (S.MANDILE,S.MCCLINTOCK)	Sixwire	WARNER BROS. ALBUM CUT/WRN	32	
2	1	1	21			1	LIVING AND LIVING WELL T.BROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIO)	George Strait	MCA NASHVILLE 172238	1	33	37	39	11	IF THAT AIN'T COUNTRY B.TERRY (A.SMITH,J.STEELE)	Anthony Smith	MERCURY 172247	33	
3	3	5	24			3	NOT A DAY GOES BY D.HUFF (S.DIAMOND,M.DERRY)	Lonestar	BNA 69134	3	34	40	42	9	FORGIVE M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	Rebecca Lynn Howard	MCA NASHVILLE 172242	34	
4	6	10	10			4	THE GOOD STUFF B.CANNON,N.WILSON,K.CHESENEY (J.COLLINS,C.WISEMAN)	Kenny Chesney	BNA ALBUM CUT	4	35	39	41	7	MINE ALL MINE D.HUFF,S.HEDDISY (K.OSBORN,H.POOLE)	SheDaisy	LYRIC STREET ALBUM CUT	35	
5	5	6	25			5	THE ONE T.BROWN,M.WRIGHT (K.MANNO,B.LEE)	Gary Allan	MCA NASHVILLE 172232	5	36	41	40	10	COUNTRY BY THE GRACE OF GOD R.WRIGHT,C.CAGLE (C.CAGLE,M.J.GREENE,B.WAYNE)	Chris Cagle	CAPITOL 77656	36	
6	4	3	23			1	DRIVE (FOR DADDY GENE) K.STEGALL (A.JACKSON)	Alan Jackson	ARISTA NASHVILLE 69129	1	37	43	52	5	MY TOWN B.CHANCEY (J.STEELE,R.NIELSEN)	Montgomery Gentry	COLUMBIA ALBUM CUT	37	
7	8	12	7			7	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) J.STROUD,T.KEITH (T.KEITH)	Toby Keith	DREAMWORKS ALBUM CUT	7	38	34	35	14	CHASIN' AMY D.HUFF,B.JAMES (B.JAMES,T.VERGES)	Brett James	ARISTA NASHVILLE ALBUM CUT	34	
8	7	9	13			7	MY HEART IS LOST TO YOU K.BROOKS,R.DUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	7	39	38	37	17	MINIVAN R.KINGERY,S.WHITEHEAD (S.WHITEHEAD,R.KINGERY)	Hometown News	VFR ALBUM CUT	37	
9	10	11	29			9	WHEN YOU LIE NEXT TO ME O.HUFF (K.COFFEY,T.HARMON,J.D.MARTIN)	Kellie Coffey	BNA ALBUM CUT	9	40	52	—	2	WORK IN PROGRESS K.STEGALL (A.JACKSON)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	40	
10	15	18	5			10	LONG TIME GONE DIXIE CHICKS,L.MAINE (D.SCDIT)	Dixie Chicks	MONUMENT ALBUM CUT	10	41	45	45	8	SING ALONG T.HEWITT,R.ATKINS (R.ATKINS,T.HEWITT,B.GAITSCH)	Rodney Atkins	CURB ALBUM CUT	41	
11	12	14	18			11	I MISS MY FRIEND FROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIO)	Darryl Worley	DREAMWORKS 450378	11	HOT SHOT DEBUT				SOMEBODY LIKE YOU D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	Keith Urban	CAPITOL ALBUM CUT	42	
12	11	7	27			2	I DON'T HAVE TO BE ME ('TIL MONDAY) R.VAN HOY (S.AZAR,J.YOUNG,R.C.BANNON)	Steve Azar	MERCURY 172230	2	42	NEW	1		THESE DAYS M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (J.STEELE,D.WELLS,S.ROBSON)	Rascal Flatts	LYRIC STREET ALBUM CUT	43	
13	13	17	23			13	TONIGHT I WANNA BE YOUR MAN M.MALLOY (R.RUTHERFORD,T.VERGES)	Andy Griggs	RCA 69132	13	43	48	—	2	LIFE HAPPENED B.J.WALKER,JR. (P.J.MATTHEWS,K.K.PHILLIPS)	Tammy Cochran	EPIC ALBUM CUT	44	
14	22	26	7			14	UNBROKEN B.GALLIMORE,J.STROUD,T.MCGRAW (H.LAMAR,A.ROBOFF)	Tim McGraw	CURB ALBUM CUT	14	44	47	49	5	GOING AWAY B.GALLIMORE,T.MCGRAW (A.CLARK)	The Clark Family Experience	CURB ALBUM CUT	44	
15	14	13	19			1	MY LIST J.STROUD,T.KEITH (T.JAMES,R.BISHOP)	Toby Keith	DREAMWORKS ALBUM CUT	1	45	44	44	10	CADILLAC TEARS L.REYNOLDS (L.SATCHER,W.VARBLE)	Kevin Denney	LYRIC STREET ALBUM CUT	46	
16	21	21	14			16	TEN ROUNDS WITH JOSE CUERVO B.J.WALKER,JR. (C.BEATHARD,M.HEENEY,M.CANNON,GOODMAN)	Tracy Byrd	RCA ALBUM CUT	16	46	46	47	4	DON'T WASTE MY TIME B.CHANCEY,LITTLE BIG TOWN (LITTLE BIG TOWN,I.KELLEY,C.MILLS)	Little Big Town	MONUMENT ALBUM CUT	33	
17	18	20	17			17	I KEEP LOOKING S.EVANS,P.WORLEY (S.EVANS,T.SHAPIO,T.MARTIN)	Sara Evans	RCA ALBUM CUT	17	47	42	36	18	HARD CALL TO MAKE B.MEVIS (M.A.SPRINGER,S.SESKIN)	J. Michael Harter	BROKEN BOW ALBUM CUT	48	
18	9	4	35			4	I SHOULD BE SLEEPING J.KING,J.STROUD (L.DREW,S.SMITH)	Emerson Drive	DREAMWORKS 450382	4	48	50	56	4	GOOD TO GO J.STEELE,S.BAGGETT (J.STEELE,C.WISEMAN)	Jeffrey Steele	MONUMENT ALBUM CUT	49	
19	20	19	19			18	HELP ME UNDERSTAND D.HUFF (C.FARREN,S.MACWHECTOR)	Trace Adkins	CAPITOL ALBUM CUT	18	49	51	53	6	I'M IN THE MOOD D.COOK,ALABAMA (L.ANDERSON,R.RDGERS)	Alabama	RCA ALBUM CUT	50	
20	23	22	14			20	THE IMPOSSIBLE B.ROWAN (K.LOVELACE,L.T.MILLER)	Joe Nichols	UNIVERSAL SOUTH 172241	20	50	58	—	4	THAT'S WHY I SING THIS WAY G.COLE (M.BARNES)	Daryle Singletary	AUDIUM ALBUM CUT	50	
21	24	23	21			21	BEFORE I KNEW BETTER B.J.WALKER,JR. (B.SIMPSON,D.LEE)	Brad Martin	EPIC ALBUM CUT	21	51	54	50	4	MEMPHIS K.STEGALL,J.KELTON (D.NAIL)	David Nail	MERCURY ALBUM CUT	52	
22	25	25	15			22	OL' RED B.BRADDOCK (M.SHERILL,D.GOODMAN,J.BDHAN)	Blake Shelton	WARNER BROS. 16710WRN	22	52	60	58	4	COUNTRY ROCK STAR B.GALLIMORE,MARCEL (M.CHAGNON,K.SAVIGAR)	Marcel	MERCURY ALBUM CUT	46	
23	26	24	22			23	SHE WAS B.J.WALKER,JR. (N.COTY,J.MELTON)	Mark Chesnut	COLUMBIA ALBUM CUT	23	53	49	46	8	STRONG ENOUGH TO BE YOUR MAN B.J.WALKER,JR.,T.TRITT (T.TRITT)	Travis Tritt	COLUMBIA ALBUM CUT	54	
24	27	27	13			24	BEAUTIFUL MESS M.D.CLUTE,DIAMOND RID (S.LEMAIRE,C.MILLS,S.MINORI)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	24	54	NEW	1		THE BALL S.PARKER,P.WORLEY (J.DOTTO,P.J.MATTHEWS,K.K.PHILLIPS)	James Otto	MERCURY ALBUM CUT	55	
25	28	28	10			25	AMERICAN CHILD B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	25	55	NEW	2		THE LAST MAN COMMITTED E.HEATHERLY (H.HEATHERLY)	Eric Heatherly	DREAMWORKS ALBUM CUT	56	
26	29	30	9			26	WHERE WOULD YOU BE M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	Martina McBride	RCA ALBUM CUT	26	56	NEW	1		ONE NIGHT IN NEW ORLEANS M.O.CLUTE,BLACKHAWK (R.GILES,T.NICHOLS,G.GODARD)	Blackhawk	COLUMBIA ALBUM CUT	51	
27	31	33	9			27	DARE TO DREAM B.GALLIMORE,T.MCGRAW (J.BACH,A.FOLLESE)	Jo Dee Messina	CURB ALBUMS CUT	27	57	55	54	5	A LOT OF THINGS DIFFERENT N.WILSON,B.CANNON,K.CHESENEY (B.ANDERSON,D.DILLON)	Kenny Chesney	BNA ALBUM CUT	58	
28	30	31	13			28	BARBED WIRE AND ROSES P.WORLEY (S.LDCKE,M.SELBY,T.SILLERS)	Pinmonkey	BNA ALBUM CUT	28	58	59	—	2	TELL ME WHERE IT HURTS J.RITCHIEY,F.LODELL (D.WARREN)	Tommy Shane Steiner	RCA ALBUM CUT	59	
29	32	34	8			29	SOMETHING WORTH LEAVING BEHIND M.WRIGHT,L.A.WOMACK (B.BEAVERS,T.DOUGLAS)	Lee Ann Womack	MCA NASHVILLE 172245	29	59	NEW	3		A FEW SHORT YEARS B.WATSON,P.WORLEY (S.TILLIS,B.TOMBERLIN)	Ty Herndon	EPIC ALBUM CUT	60	
30	35	43	9			30	THICKER THAN BLOOD A.REYNOLDS (J.YATES,G.BROOKS)	Garth Brooks	CAPITOL ALBUM CUT	30	60	NEW	1						

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 System's 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.

JULY 6
2002

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen Broadcast Data Systems		Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist						
1	1	36			Weeks At Number 1	13	12	13	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
2	2	15				14	14	14	GOD BLESS AMERICA CURB 73127	LeAnn Rimes
3	3	15				15	17	15	HONEY DO DREAMWORKS 450914/INTERSCOPE	Mike Walker
4	4	16				16	—	16	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
5	5	17				17	15	17	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
6	6	18				18	18	18	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines
7	7	19				19	16	19	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele
8	8	20				20	20	20	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	Trick Pony
9	9	21				21	—	21	LEGACY MERCURY 172183	Neal Coty
10	10	22				22	19	22	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	Toby Keith
11	11	23				23	22	23	MEANWHILE BACK AT THE RANCH CURB 73118	The Clark Family Experience
12	13	24				24	21	24	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
13	13	25				25	—	25	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	Charlie Robison

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.

NASHVILLE—In many ways, Nashville is just as much Songwriter City as it is Music City, and, if there is an epicenter of songwriting activity, it has to be the Bluebird Cafe. There is always plenty going on at the Bluebird, but the focus remains all about the song.

Opened in 1982, the Bluebird may have had humble ambitions as an eatery in Nashville's Green Hills area, but music soon moved to the forefront. "I had intended to be in the restaurant business," says Amy Kurland, owner and founder of the Bluebird. "I had worked in a lot of restaurants, and I'm a cooking-school dropout."

Amy Kurland is the daughter of arranger/musician Sheldon Kurland, and her musical training consists of "10 years of piano lessons that did me no good whatsoever." And even though she knew music and musicians, her hopes for the Bluebird were primarily "to open a nice Green Hills restaurant with music on the side."

A key serendipitous moment occurred when Bluebird bartender Bob White suggested putting a stage and bar into the mix. The stage remains 8-by-12, although extensions can take it to nine feet deep "in a pinch," Kurland says.

The Bluebird Cafe opened on June 3, 1982, and by the second day, Kurland says, music had become the focus. "We did a good lunch business, then the music started doing well, and then musicians started calling wanting to play," she says. "By the middle of the second month, we were hosting music six to seven nights a week."

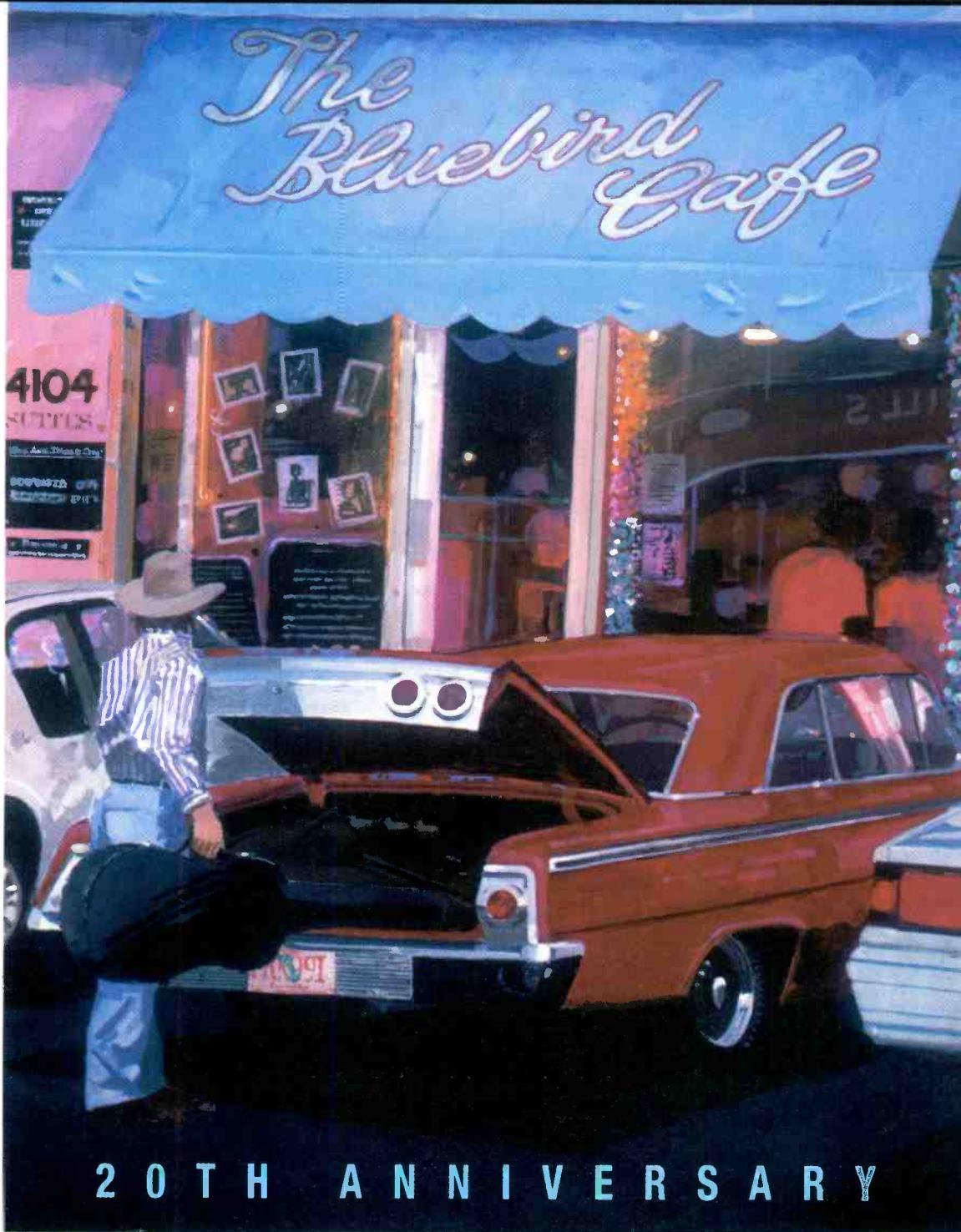
The Jay Patten Band was the first act to perform on the Bluebird stage, and Patten, bandleader for Crystal Gayle, has played every milestone anniversary at the Bluebird since. "The first few years, it was more of a band kind of place," says Patten, a saxophonist. "We all had the highest hopes for it. I always said at the time that Amy putting this thing together was like a Mickey Rooney movie—'Let's start a club!' There was that kind of enthusiasm around it."

The Bluebird soon gained a reputation as a cool place to play. "Part of it was, at the time, if someone had a stage and a mike in their basement, people would come wanting to play there," Kurland says. "There just weren't many places to play in Nashville at that time. It didn't hurt that we had a good location, good parking and a good sound system."

Within the realm of that music, the Bluebird gradually became a haven for songwriters, lyrical craftspeople often known well within their circles if not by mainstream music fans. Kurland says a major turning point came when Kathy Mattea parlayed performances at the Bluebird into a record deal and mainstream success in the spring of 1983. "Kathy did a *Good Morning America* piece around that time [taped] at the Bluebird, which gave us some national press," Kurland recalls. It was around that time that the Bluebird gave up on the lunch business. "Over the next five years came a slow shift toward focusing on songwriters."

IT STARTS WITH THE SONG

A key element in the Bluebird becoming a gathering place for songwriters came when writers Fred Knobloch and Don



20TH ANNIVERSARY

A Casual Cafe Becomes A Famous Songwriter Showcase

BY RAY WADDELL

Schlitz came up with the in-the-round format at the venue. "That set-up is so perfect in this room," Kurland believes. "We found our niche and, little by little, became more of a songwriter venue."

Indeed, the Bluebird Cafe name has become forever linked with songwriters, and more than 2,500 artists of most genres and all levels of achievement have performed on its small stage. "I would say if we have a mission statement, it would be 'we help songwriters,'" says Kurland. "I book songwriters at every level, from the rankest amateur right out of the moving van to Grammy winners and No. 1 hit writers. We celebrate songwriters."

The list of performers at the Bluebird is a veritable who's who of Nashville songwriters. According to Bluebird publicist Mike Hyland, recent performers include Gary Burr, Mark D. Sanders, Bill Lloyd, Beth Nielsen Chapman, Don Schlitz, Bob DiPiero, Bernie Nelson, Keith Stegall, Jim Photoglo, Danny Flowers, Angela Kasset, Kevin Welch, Tony

Arata, Kieran Kane, Thom Schuyler, Deborah Allen, Fred Knobloch, Matraca Berg and Robert Ellis Orrall.

A big plus in finding room for all levels of songwriters is the Bluebird's use of multiple time slots. The newest writers typically perform at 6 p.m. on Mondays, with weekend night shows reserved for the more established songwriters. Everything in between is for everyone in between. "For the ones that need to be seen by a publisher, 6 p.m. on a Wednesday is a good showcase time, for example," says Kurland.

Today, Kurland books the songwriters on Sunday and the late-evening shows; the early-evening shows are booked by Barbara Cloyd, longtime open-mike host at the Bluebird. Early-evening shows are free to the public. Shows at 9 p.m. charge a cover at the door of between \$7 and \$20, with revenue going "straight into the musician's pocket," says Kurland. "I'm just like the movie theaters, I'm in the popcorn-selling business."

The menu at the Bluebird now consists of primarily sandwiches and beer, says Kurland: "We're really proud of our menu. We spent a long time figuring out what's easiest to eat while you're listening to music."

BOOKING THE BIRD

Capacity of the Bluebird is 105 people. Kurland says about three nights a week she sees the crowd hit 100. "Our No. 1 marketing tool is a mailing list of about 14,000 people who get our monthly calendar. We also e-mail about 5,000 people. We can send an e-mail out on one-day notice."

Artists are booked about eight weeks in advance. Bookers try to be flexible, and the Monday-night open-mike concept is flexible by design. "Our open-mike is 15 years old, and it comes from the old Exit/In, one of the great songwriter rooms from the late 1960s, early '70s," says Kurland.

Cloyd's focus is up-and-coming writers. "I book shows Tuesday through Saturday, usually in-the-round," she says. Those shows run 6:30 p.m. until 8:30 p.m., and there are two ways an artist can get booked.

"If it's a local writer, Amy asks everybody to start out by auditioning to play on the Sunday night show," says Cloyd. "Auditions are this big, grueling cattle call—about 60 people who'll do a verse and a chorus. There's a panel that gives a score, and Amy makes the final call."

If the fledgling writer isn't local, they can send a package to Cloyd. "If somebody really blows me away, we can usually find a place for them," she says. The Sunday shows typically feature 10 to 12 artists who play three songs, followed by a special guest.

Since 1986, Cloyd has hosted the Monday open-mike shows, a now-legendary tradition that has seen mainstream artists like Garth Brooks and Kenny Chesney, along with such hitmakers as Chuck Cannon, Brett Jones, Tim Johnson and Steve Leslie. "When I got the job, I couldn't believe how lucky I was, and I still feel that way today," says Cloyd. "I feel like I'm a part of history."

Continued on page 36

Success Stories

The Bluebird Has Been A Creative Hub For Songwriters, Artists And Execs

BY DEBORAH EVANS PRICE

NASHVILLE—During its 20-year history, the Bluebird Cafe has become known as the mecca for songwriters, a supportive environment in which to hone their skills and showcase their music. It's also developed a reputation as a great launchpad for both aspiring artists and hit songs.

"It's definitely a rite-of-passage kind of spot. It's the vortex of songwriting in the songwriting capital of the world," says singer/songwriter Beth Nielsen Chapman, acknowledging the Bluebird's impact. "It's definitely influenced my songs being heard by artists. It's like an underground megaphone." Garth Brooks, Kathy Mattea, Trisha Yearwood and many others have used the Bluebird as a springboard for their artistic ambitions, as well as a place to find great songs to record. For singer/songwriters like J. Fred Knobloch, Beth Nielsen Chapman and Liz Hengber, the Bluebird has provided a forum to showcase their songs for artists, A&R execs and producers.

DEALMAKER

Bluebird founder Amy Kurland is proud of the Bluebird's reputation for showcasing new talent and speaks fondly of the club's alumni. "The very first one, of course, was Kathy Mattea," says Kurland. "We were just a brand-new business. Kathy had moved here from West Virginia and was working at the Country Music Hall of Fame. She was showcasing her band, and she got a record deal, but the most significant



Garth Brooks, live at the Bluebird

thing that happened for her and us both was that *Good Morning America* came to Nashville in the spring of 1983 and did one of those pieces about Nashville. They wanted to show a young artist who was just about to break. They chose to do it on Kathy, and she chose to do that from here at the Bluebird. It was great, because it was the first piece of national television [exposure] we had. People got the idea that 'Oh there's the place to go in Nashville to play and get your record deal.' I have really tried to keep that piece of mythology up and going ever since: 'Come to the Bluebird, get a deal!'"

That's just what happened for Garth Brooks. In the newly published *The Bluebird Cafe Scrapbook*, Brooks shares how important the famed venue has been to his career. After having been passed on by seven major Nashville labels, Brooks recalls feeling dejected and not really wanting to play at the Bluebird in a Nashville Entertainment Assn. showcase that he had previously committed to. His manager, Bob Doyle, encouraged him to perform because "any chance to play at the Bluebird was to be taken advantage of." Brooks was scheduled to perform seventh out of nine writers, but the writer in the second slot didn't show, and they asked him to go on second. "Lynn Shults of Capitol Records was there to see the guy who never showed up," recalls Brooks. "He saw Garth Brooks instead. When my performance was over, Lynn was waiting off stage. What he said to Bob and me would change my life forever. He said, 'Maybe we missed something here. Come to the label tomorrow. Let's talk.'"

The rest, as they say, is history. Brooks signed with Capitol, and he says that's just one of several "gifts" the Bluebird gave him. "The Bluebird had already given me

Continued on page 34

Q&A With Amy Kurland

How The Bluebird Founder Hatched And Nurtured A Musical Showcase

As a successful businesswoman, Bluebird Cafe owner Amy Kurland's sharp mind comes as no surprise. What may be more unexpected is her sense of humor, which was often in evidence as she sat down with Nashville bureau chief Phyllis Stark for a one-on-one conversation about the club's stellar past and promising future.

After graduating from George Washington University, Kurland began working in restaurants in the Washington, D.C., area. Returning home to Nashville in the late '70s, she started operating a downtown pushcart, which evolved into a lunch stand. Then, 20 years ago, she opened the Bluebird Cafe in an unlikely shopping center on a busy street in Nashville's Green Hills section. Originally intended to be a gourmet restaurant, the club has evolved into a songwriters' haven where more than 2,500 performers take the stage each year.

The Bluebird is celebrating its 20th anniversary. Did you ever think it would last this long?

I didn't think past the idea that I could have some fun and games with my musician and drinking friends.

Where did the idea for the club come from?

I wanted to be in the restaurant business. That was inspired by my eating friends.

Why did you call the club the Bluebird Cafe?

I had thought of a few names. One was Grandma's Money [since that's where the original financing came from]. It's a darn good thing I decided to call it the Bluebird because sometimes people will recognize me [around town] and yell, "Hey, Bluebird." I'm glad they're not yelling "Hey, Grandma."

Were you surprised to recently win the Academy of Country Music Award for Club of the Year? And why did it take 20 years to win?

I don't think it ever occurred to them before. ACM is West Coast- and large club-based. [But winning this year] was very good timing.

[In a letter Kurland circulated to subscribers of the club's newsletter after learning of the ACM win, she sent her thanks out to "thousands of songwriters, starting with Don Schlitz; my staff through the years; [and] our great audiences who really know how to 'shhh' and listen to the music."]

The Bluebird has been featured on TV shows *48 Hours* and *Good Morning America*. What were some of the other big vehicles for exposure?

My earliest favorite was when we got in *National Geographic*. They did a piece on Nashville and mentioned us, [but] probably the wackiest one was when they did a piece on me in *Playgirl* magazine.

Harper Collins recently published *The Bluebird Cafe Scrapbook*, which you co-authored. What was the genesis of that idea?

My first cook and old friend Mark Benner came up with the idea. It had to do with [him] living in Colorado and realizing that, even in a town of 500 people, people had heard

of the Bluebird. He thought we should do a cookbook. I sent out letters [to artists, songwriters and musicians] asking for stories and recipes, and the stories were so much better than the recipes. So, on the second round of letters we stopped asking for recipes. The stories were so fantastic in how they spelled out the history of the Bluebird.

What is the usual reaction of people walking through the door of the Bluebird for the first time?

The first words out of everyone's mouths are 'I thought it would be bigger.' Even with the TV show [*Live at the Bluebird* on the Turner South network] showing it, they still think it will be bigger.

And there is a certain fear when people get here [that they have to be reverential]. They have to sit down and soak up the ambience before they realize it's a comfortable place.

So the club's capacity is...

One hundred and five, with one or two still standing.

And how many employees do you have?

Twenty-seven.

How long has the TV show been airing?

We're coming into season four. [Turner South is] in 5.5 million homes in six Southern states.

But not in Nashville yet.

We're working and praying and keeping our fingers crossed [that the network will be added to cable systems here].

How many CDs have you put out so far as part of the *Live at the Bluebird Cafe* record series, your joint venture with the Koch-distributed American Originals Records?

It's up to eight at this point after two years.

And how did the series start?

Really for my own fun we started taping all the shows here, first on cassettes then on digital tape when someone gave us a free DAT recorder. I always thought that if we could get clearances on the songs we could make some terrific records.

You occasionally book shows for senior citizens and for children?

Yes. If somebody has a nice manner that can do original music for children [we book them]. Kids are perfectly open-minded about [songs about] snakes, pancakes, pizza and dinosaurs.

The film *The Thing Called Love* was set in the Bluebird. How did you feel about being portrayed by K.T. Oslin?

I keep a low profile about being K.T. Oslin.

What was the experience like of being a consultant to that film?

It was a tedious time. To start with, the idea of going to Hollywood sounded like it might be the most glamorous two or three weeks of my life. It [was] the least glamorous. They put us in a Howard Johnson's hotel. They were not very interested in my opinion. They let me show them how

Continued on page 38

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SUCCESS STORIES

Continued from page 32

probably the most important night of my career. Looking back now, it doesn't surprise me that it also gave me my favorite song of my career," he says, recalling the first time he heard Tony Arata perform "The Dance." "I could not picture my life without the song 'The Dance' or the songwriter, Tony Arata. The Bluebird introduced me to both."

The Bluebird has introduced many songs and songwriters over the years. "The Bluebird is a landmark for any aspiring singer and/or songwriter in Nashville," says Trisha Yearwood. "It was one of the first places I heard about when I moved to Nashville back in 1985. It has always been a great place to go hear live music and hang out with writers. Early on, the Bluebird was important for me because I did a showcase there right after I signed with MCA for the entire label to get to know me."

"Playing the Bluebird for a songwriter is as exhilarating as a new country artist playing the Ryman Auditorium [the famed Nashville venue that was home to the Grand Ole Opry] for the very first time. It's a similar kind of feeling," says Sony/ATV Music Publishing VP Woody Bomar, who performed there as a songwriter himself in the mid-'80s. "I live about a block and a half from the Bluebird, and I just walk over, but I would travel across the country to play at the Bluebird."

SHOWCASE SURPRISES

Artists and executives who come to the Bluebird looking

for something or someone specific often go home with more than they'd bargained for. "A publisher or record label [executive] will come to see one person and notice somebody else," Kurland observes. "That's the whole beauty of being an opening act or being part of the group show. We do a lot of shows that are designed to bring in people so they can see multiple acts at the same time. That, I think, is what works. The other thing that works so nicely—even more than artists getting discovered here—is songs getting discovered here. An artist will come down to see the guy who wrote his last hit. While he's here in the room, he'll hear something that he wants to record next. There really is a lot of songplugging going on."



Fred Knobloch, Thom Schuyler and Craig Bickhardt

A concept that has become synonymous with the Bluebird is the club's famed "writers in the round" performances, where several songwriters sit in a circle swapping stories, humorous jabs and songs. Singer/songwriter J. Fred Knobloch created the first in-the-round experience with songwriting pals

Thom Schuyler, Paul Overstreet and Don Schlitz. "After a gig one night, Amy was upset that people were talking in the back by the bar because it was so far away from the stage," recalls Knobloch, whose songs have been cut by Faith Hill, George Strait, Ray Charles and Kenny Rogers. "I said, 'Why don't we just set up in the middle of the room? They all kind of looked at me like they were staring into the eyes of a chicken. The next gig we tried it. We set up on short risers in the middle of the room. I remember you had to watch leaning back in your chair because you might fall all the way over. But it went great. Everybody was quiet, and things happened. We played on each other's songs. We harmo-

nized in parts we hadn't harmonized on before. We did funny bits. It just clicked. The only thing we've changed since then is that we don't sit on the risers. It just took off from there."

The in-the-round experience is part of the Bluebird mystique. "It's personal. When you're sitting amongst people, they're afraid to be rude," Knobloch says. "It's very intimate."

That quiet, reverent atmosphere fosters a great environment for artists and producers to discover songs. "Trisha Yearwood came out to hear us, and I played 'A Lover is Forever' that I'd written with Steve Goodman, and she heard that," recalls Knobloch of the song Yearwood cut on her *Everybody Knows* album.

Nielsen Chapman has a similar story. "Garth Fundis had Trisha Yearwood come in one night when I was playing in the round," she recalls. "Trisha heard 'Down on My Knees' and ended up recording it. I've had that happen several times—where someone heard a song there and ended up recording it or telling someone else about it."

Publishers and writers often form long-term relationships from Bluebird introductions. "I found Steve Seskin at the Bluebird," says Bomar. "We wound up with about a 12-year publisher relationship that resulted in many, many hit records. The first time I saw him was at a Sunday-night writer's night at the Bluebird. I remember it vividly."

Songwriter Liz Hengber's initial Bluebird experience came as a waitress. "The Bluebird was the cool place to work, and I wanted to work there for the connections," says Hengber, a Brooklyn native who moved to Nashville in 1986 and has since penned numerous hits, including Reba McEntire's "For My Broken Heart," Andy Griggs' "She's More" and Clay Davidson's "Unconditional."

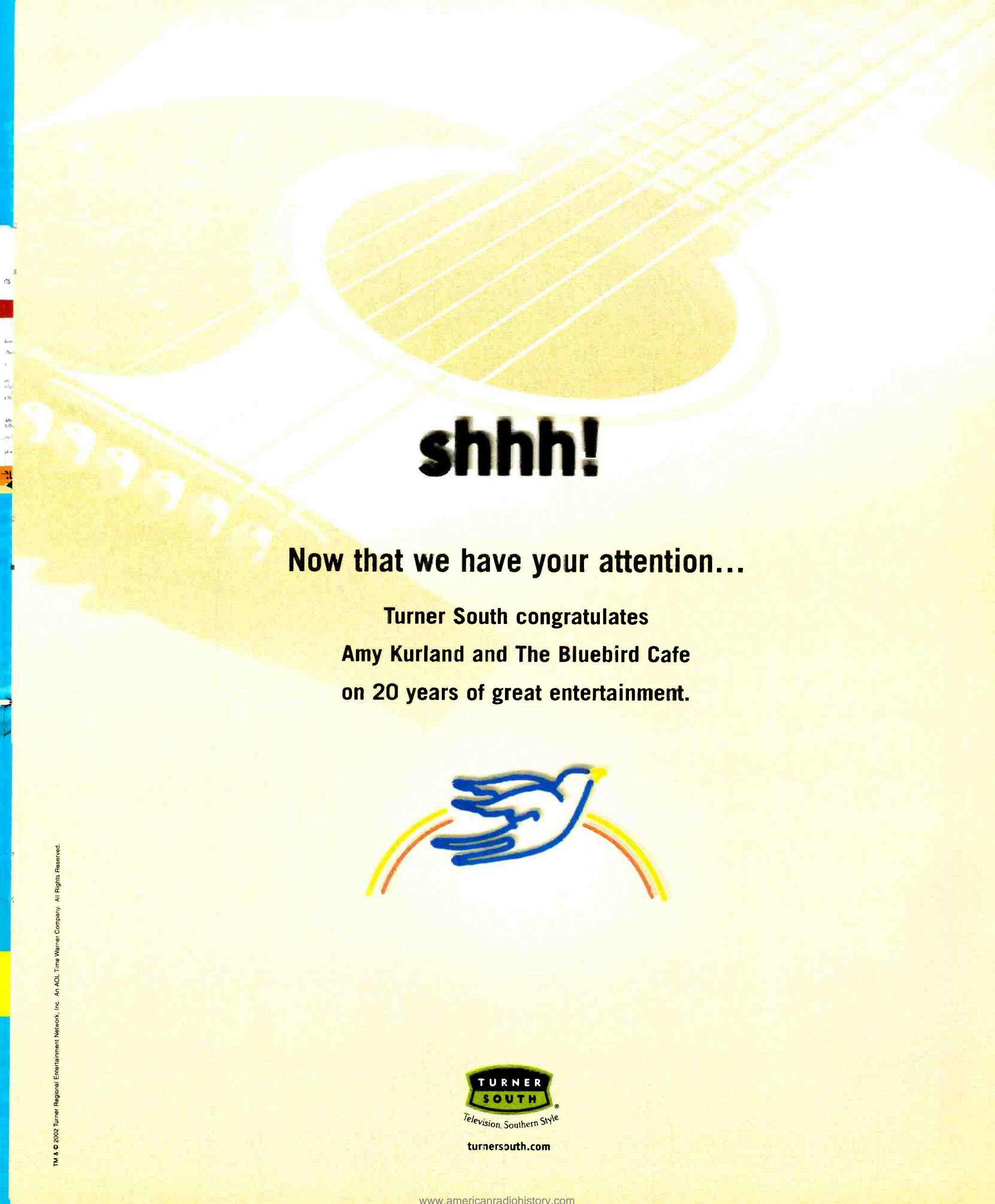
In addition to waitressing, Hengber began sharing her songs. "I did perform there," she recalls. "Amy was always good about encouraging me to do the open-mike night and

Continued on page 36



Dear Amy,
Thanks to you, and the Bluebird Café, for giving me a place to play for the past 20 years.

Love,
Bob DiPiero

A large, stylized illustration of a hand holding a guitar pick. The hand is rendered in a light yellow color with white outlines, and the guitar pick is a darker yellow with white lines representing the strings. The background is a soft, light yellow gradient.

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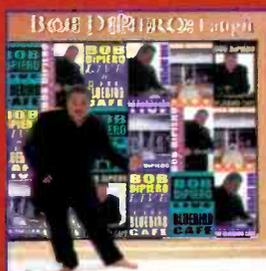
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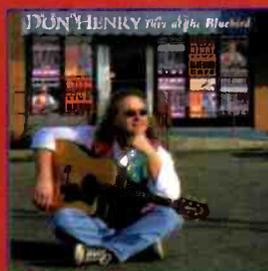
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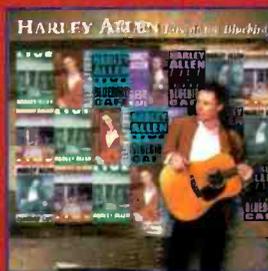


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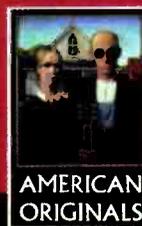
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BLUEBIRD CAFÉ: 20TH ANNIVERSARY

SONGWRITER SHOWCASE

Continued from page 31

FLYING HIGHER

Today, the Bluebird has grown into a bit of a cottage industry. In 1999, cable network Turner South began taping weekly shows, *Live at the Bluebird Café*, with the series set to begin taping a fourth season this summer. In September 2000, a new independent label, the *Live at the Bluebird Café* record series, in a partnership with American Originals Records, debuted. Distributed by Koch International, the label has released CDs of Bluebird performances by Michael Johnson, Don Schlitz, Fred Knobloch, Angela Kasset and Jelly Roll Johnson.

Kurland says that these are exciting times for the Bluebird: "We feel we've made the most out of the place, with a TV show, record label, book, and being named Academy of Country Music's Club of the Year."

The Bluebird live concept has also transcended state borders. The Swallow, a small club in Roswell, Ga., has started a Bluebird night, booked by Kurland and her staff and featuring Bluebird regulars. In the future, Kurland would like to see the Bluebird hit the road in a conceptual concert tour.

Longtime observers are often in awe at how the concept has grown. "I'm amazed we made it this far," says Patten. "I'm flabbergasted. I'm still on the road, and people know about this place everywhere we go."

Perhaps the most rewarding aspect of Kurland's tenure at the Bluebird has been the venue's philanthropic efforts. In 1987, the venue began hosting the monthly "Milk and Cookies Concerts" for pre-school children. Later, the "For Seniors Only" monthly concerts began.

"When you have success in business, you should make use of it not just for your own ends, but to make the world a better place," says Kurland.

In the meantime, Kurland admits the Bluebird's success has exceeded even her most ambitious expectations. "I really went into this pretty naive, looking to have a good time," she says. "At 26 years old, I don't know if anybody is seriously looking at the future. It was more about just trying to have fun."

And it has been fun, she says, although certainly not exclusively so. "We have the same problems any small business has, like broken plumbing, roof leaks, employees not showing up," she says. "It's not all flowers and bubbly—it can be a real pain in the ass. But this has certainly gone way past anything I could have thought of or dreamed about." ■

SUCCESS STORIES

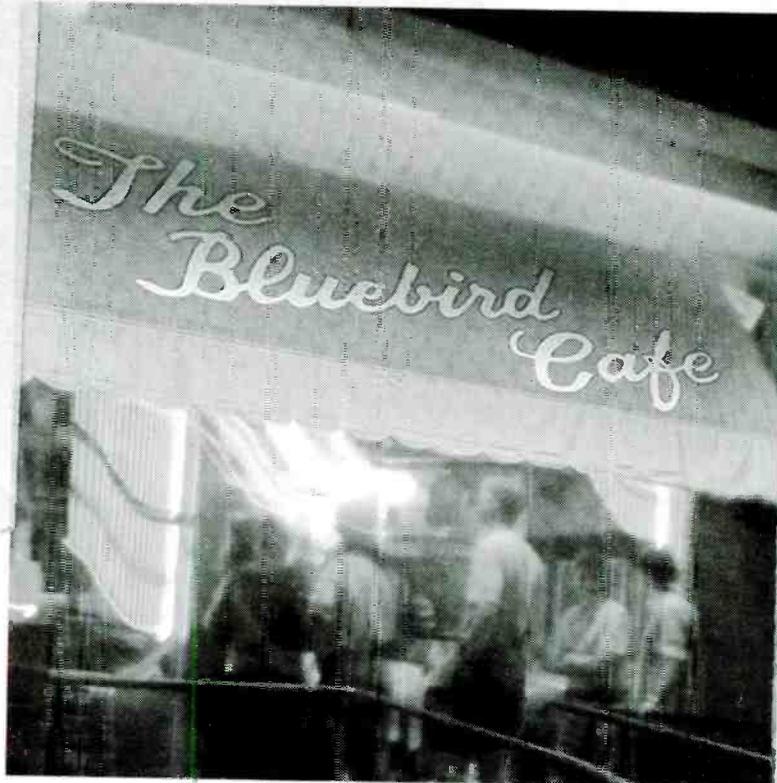
Continued from page 34

the writers' nights, even if I was waiting tables. I'd put my tray down, do a number and go back to waiting tables. The Bluebird is an incredible place. It's a throwback to what the '60s must have been like in Greenwich Village."

Though Nashville is primarily known as a country-music town, the Bluebird is home to songwriters from all genres. "When I've been in there, Donna Summer has been in there. Leon Russell has been in there," recalls Nielsen Chapman, who says one of her favorite nights at the Bluebird was when Bonnie Raitt accompanied her to hear Mike Reid, Hugh Prestwood and Gary Nicholson. "It's been an amazing melting pot of many, many musical styles and traditions. It's not just one kind of music. It's centered around acoustic music, but it runs the gamut."

Yearwood agrees. "What I like is that it's still focused on music and artistry," she says. "You get to hear all kinds of music there. It's an intimate way to hear your favorite writers and artists. I think Amy Kurland and the Bluebird are true friends to those writers and artists. As much as our business changes and as much as trends come and go, I think the Bluebird will be a place we can count on to stay the same. I hope in 20 years I can walk in there and still get that casual, intimate feeling that it has today."

Knobloch sees the Bluebird occupying a special place in Nashville's history. "To me, it's like the Ryman [Auditorium] of our generation," he says. "I think as much history is happening out of there as came out of the Ryman in the early days of the Grand Ole Opry. I'm not doing that to stake a claim for our generation; I just think it's true." ■



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BLUEBIRD CAFE: 20TH ANNIVERSARY

AMY KURLAND Q&A

Continued from page 32

to twirl cocktail napkins and plug in a sound board, and that's it. I tried very hard to consult them out of cowboy hats [to no avail]. As they kept saying over and over, "It's not a documentary."

So it was actually shot in Los Angeles?

They filmed the exteriors here and replicated the interior on a soundstage in L.A.

What did you think of the finished film?

It's a little bit painful to watch. I wish that it would have been a little bit better movie... [But] I was thrilled that it happened. I thought the Bluebird scenes were very well done. I was not pleased with the broad generalizations they made about Nashville and our cowboy attire and [that] our favorite Friday night activities were roping steer. But, as far as the Nashville scenes go, and the whole songwriter aspect of it, I liked that very much.

Looking back over the past 20 years at the club, what are you most proud of?

The list of artists [who have performed here] is one that I'm very proud of. Trisha Yearwood came in with Pat Alger, singing in his band. Kathy Mattea was the first artist who got signed while working here. Alan Jackson showcased here, but I can't lay claim to him. Kenny Chesney played here regularly on open-mike nights. SKO was playing here as an act and got signed out of here. The Bluebird is the place Pam Tillis' career got revitalized. Indigo Girls played here when they were just a folk act in Atlanta.

It's just nice to be able to participate in other people's success.

You've got to feel good about what you've facilitated for so many people's lives.

I wish very much I could write, sing or play an instrument, because I certainly love music. If I have gotten to be in the music business in some way, and be part of the creative process of entertaining other people, that's wonderful.

Some of the [artists'] lives have changed, but we disappoint some others and send them back home and tell them to go ahead and finish their accounting degree.

I'll bet you've seen it all in the past 20 years.

I've seen many phenomenal moments, like when Tony Arata played "The Dance" for Garth Brooks, and Garth said that if he ever got a record deal, he wanted to record that song. That song made Garth's career, really, put him way on the map. Or when Bonnie Raitt sang "I Can't Make You Love Me" and nobody took a breath through the whole thing.

The Bluebird is a great place to play the songs that are not pitchable, [many of which have gotten cut anyway and have gone on to become hits, such as Kathy Mattea's Grammy-winning recording of "Where've You Been"].

Garth Brooks has always had a unique relationship with the Bluebird.

It started out the way anybody else does here. He came out and played some open mikes. He continued to play until he did a showcase here and got signed to Capitol Records. He has been as loyal or more loyal in claiming the Bluebird as part of his story [as any other artist].

What are your goals for the future?

A Bluebird tour of Southern clubs is my dream goal. With the Turner South connection, we can [take songwriters] to 150-seat nightclubs in Turner South markets and [make it] a good night.

What are some of the things that have contributed to the club's success?

I think I've had wonderful staff over the years that love music and have made [those] who come here to play feel at home and comfortable and appreciated. We have very little in the way of niceties. We don't have dressing rooms. We never give out a free drink. We don't have a vegetable tray or anything like that, but we are able to provide people who play here with a truly respectful and loving audience. I think that's why they keep coming back. ■

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Latin Notas™



by Leila Cobo

BACK TO BALLADS: After recording the *copla* album *A Tu Vera* and touring worldwide with her *copla* spectacle for more than two years, Spanish diva **Isabel Pantoja** has returned to the genre for which she is best-known—ballads. Her upcoming disc is produced by **Roberto Livi** and slated for an October release on Universal.



PANTOJA

"I missed doing ballads," Pantoja says—although she notes that her specialty is the traditional *copla*. "There comes a time when you need a change—you need new songs." She adds that for the first time on this disc, she has "dared" to sing a *vallenato*.

The album is daring in other ways, too: Pantoja recorded it in Miami, marking the first time she had left Spain to work on an album since 1985. "Among other reasons, I'm afraid of airplanes," she admits. "So, here I am, waiting for everything to turn out well."

In the meantime, Universal has released a greatest-hits album, *Grandes Exitos*, that compiles Pantoja's hits for Universal and BMG and includes her renditions of works by the likes of **Manuel Alejandro**, **Roberto Livi**, **Juan Gabriel**, and **José Luis Perales**. The album will be available in the Latin region, including the U.S.

PROVIDING A LINK: Latin Music Artists (LMA), a new company that links unsigned artists and writers with labels, publishers, and film and TV supervisors, has launched in Los Angeles, aiming to serve the Latin music market. LMA works by collecting affordable fees from members and then hooking them up with various record companies, publishers, managers, and film and TV supervisors who place monthly requests through LMA. "It's definitely a proven, successful business model," says LMA co-founder **Issa Wilson**, pointing to companies like Taxi, which has thousands of members and provides the same kind of service for the mainstream market. "[Now], the

Latin market is getting big enough where this sort of thing is needed."

Wilson worked at EMI Music Publishing and then Taxi before founding LMA with **Claudia Arteaga**. Wilson and Arteaga screen material before passing it on to potentially interested parties. No additional fees are charged to members, even if they end up cutting a deal. Additional information can be found at latinmusicartists.com.

'MAN' STAYS: After regaining the No. 1 spot on the Hot Latin Tracks chart with "Quítame Ese Hombre" (Take That Man Away) and remaining in the top 10 of the Latin Albums chart (sitting this week at No. 6), **Pilar Montenegro** is set to spread her wings with Univision Music Group (UMG) album *Desahogo*. According to her manager and husband, **Jorge Reynoso**, the album is slated for release in Brazil and will also be launched in Spain this September through a joint venture with Universal (which distributes UMG product outside of the U.S. and Mexico) and MuXXic. In Mexico, the album is now released through UMG's new offices there, after being originally released by Universal.

In other chart news, Montenegro labelmate **Jennifer Peña** holds firm at No. 4 following her debut on the Top Latin Albums chart with her strong *Libre*, while Universal's **Juanes** drops to No. 3 after four weeks at the No. 2 spot that **Chayanne** now occupies. **Thalía** remains at No. 1, while **Alexandre Pires** rises to No. 7.

IN BRIEF: Miami's South Beach venue BillboardLive is hosting a new monthly event, A Date With Fame, which will showcase unsigned Latin singers and songwriters. A Date With Fame is organized by **Antonio Almeida**, promoter **Alejandro Ferllen**, and **Marco Laureti**, who publishes biweekly entertainment newspaper *El Popular*. The showcase will take place on the last Wednesday of every month and is open to the public, though outreach is being targeted at industry executives. . . . Puerto Rican alt-band **Icaro Azul** performed June 21 at new talent fest Mob Fest in Chicago. The band, which is promoting album *Y La Noche Gritaba* (And the Night Screamed), was invited to the event after talent scout **Rorrie Valdez** caught it live at a showcase during May's Billboard Latin Music Conference. . . . Colombia's **Sonora Carruseles** is proving a perennial favorite in the U.S., where it launched its second tour in six months. The hard-hitting salsa group is performing 16 dates in clubs and festivals throughout the U.S.

BY LEILA COBO

MIAMI—When Sony Discos introduced its newest male balladeer at a company showcase several months ago, audiences saw a new artist but not a new name.

At 23 years old, Alejandro Montaner is the latest arrival in the competitive field of male pop, but he carries with him a precious commodity: the Montaner name, inherited from his father, crooner/songwriter Ricardo Montaner. And far from feeling pressured about his surname, Montaner embraces it.

"I won't allow anyone to give me that pressure," says Montaner, whose debut album, *Todo lo Que Tengo* (All I Have), is due July 2 on Sony Discos. Produced by Alejandro Jaén, the album takes its title from a Jaén song of the same name.

"My dad made this last name, and it's a trademark," Montaner explains. "And it's helped me, and I don't feel ashamed to say it. On the contrary, what pride I feel."

With his recording debut, Montaner has joined at least two other families—those of Vicente Fernández and Julio Iglesias—where fathers and sons have recording careers. Montaner's brother, Héctor, is also signed—to Universal Music Mexico—and dad Ricardo is on Warner.

MORE THAN A NAME

But Montaner has far more to offer than simply his pedigree on this straight-ahead ballad album, for which he co-wrote three tracks and fully wrote three others. Eminently romantic in content and highly melodic in sound, the songs show a gift for composition. But as it turns out, writing and singing—at least at a professional level—are relatively new to Montaner. Although he grew up surrounded by music, he never had the urge to hog his father's spotlight, and when he finished high school, he opted to go for a degree in music business and marketing.

"It had more to do with stage fright," confesses Montaner, who would occasionally sing in pubs with friends. "In fact, there's a story my mom always tells. I would imitate John Travolta and El Puma. We had a house on the beach, and we always had guests. And I would set up a stage, put out chairs, and use the broom as a mike. And I would sing—with my back to the audience!"

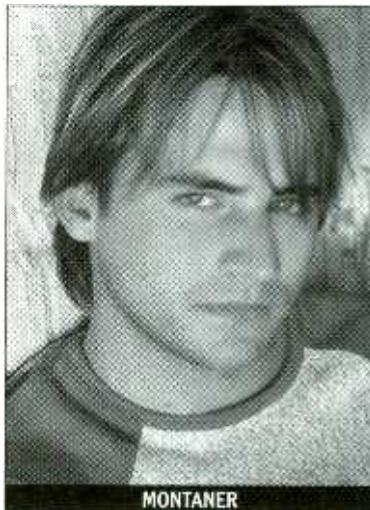
But the notion of facing the audience nagged at Montaner, and after finishing college, he decided to record a demo and test it on his most demanding critic: his father.

Unbeknownst to his family, Montaner recorded "Dímelo" (Tell Me), an old song by Venezuelan singer/songwriter Ilan Chester, and gave it to his dad for Christmas.

"I told him, 'Listen to this. This is what I want to do with my life. I want you to be honest with me. If you don't like it, I have a degree [in something else anyway].'"

But Ricardo Montaner loved it.

Sony Discos' Montaner Bets 'All' On Success



MONTANER

He steered him toward his own manager—Topy Mamery—and six months later, late last year, Mon-

taner had a record deal.

Sony Discos chairman Oscar Lord says, "We're proud to have such a charismatic and talented young artist. I'm convinced that he will become the new pop music revelation this year."

The disc also includes a Ricardo Montaner track—which he also produced—as well as "Dímelo," the song that got Montaner his album deal.

Sony, which sees in Montaner a blend of talent, looks, and name, is banking heavily on a strong debut. "I really believe he's a true artist," Sony Discos senior director of marketing Maria Elena Guerreiro says. "He's a young man in his early 20s who writes, has a beautiful voice, and comes from an artistic family, so he knows what this is all about. And he wants to work. It's hard to have that many things going for you. And he has a lot of heart. I think you need a lot of heart to make it in this business."

Following the official launch of the album July 2 in Puerto Rico, Montaner will begin full-fledged TV and radio promotion. The first promotional focus will be in Puerto Rico and major U.S. Latin markets.

It's good timing for Montaner, who is starting to feel decidedly more comfortable onstage and that he has found his place in life. "Music has always been in my life," he says. "Denying it would have been—well, if I'd been a doctor, it would have been a huge contrast."

América Latina...

In Puerto Rico: Billy Fourquet has been promoted to the newly created position of VP of programming for SBS Puerto Rico. Fourquet, who was previously morning-show personality at La Mega, has worked for 23 years in radio, both as a DJ and producer. SBS holdings in Puerto Rico include Estereotempo (Latin ballads), Cima (English-language music from the '80s), Cosmos (Latin rock), Z-93 (salsa), and La Mega (English top 40) . . . This month, Gilberto Santarosa kicked off his Emociones (Emotions) tour. It took him to the Dominican Republic June 14-16 and will stop in Europe July 12-20, moving on later to New York and Puerto Rico. Santarosa turns 40 in August and celebrates 25 years in music with the release of his 16th album, which includes songs penned by Kike Santander, Victor Manuelle, Domingo Quiñones, and Son by Four member Javier Montes.

RANDY LUNA

In Mexico: José Manuel Figueroa, Joan Sebastian's oldest son, will release *A Caballo* (On Horseback), an album for which he combines *ranchero* and *banda* sounds. To support the disc, set for release on Universal, Figueroa will kick off a tour in August featuring a "Jarapeo" show—the traditional Mexican discipline of singing while riding horses. Figueroa will also tour the U.S. in July and has said that by year's end, he plans to start working on a crossover album with Molotov, among other rock bands, in a similar vein to Celso Piña's work with alternative bands.

TERESA AGUILERA

In Colombia: HOB TV & Eventos, the promotion firm organizing the June 18 Hombres G concert in Colombia, has announced that a percentage of revenue from the Spanish group's and fellow performer Alex Syntex's shows will go directly to the International Red Cross. It will use the proceeds to help the residents of Tunjuelito in Bogotá, an area that was recently flooded by rainstorms.

GUSTAVO GÓMEZ

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

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

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

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

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

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	16	16	IT'S OK FONOVISA	ROGELIO MARTINEZ
2	1	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	22	24	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO
3	13	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	23	14	AY AMOR EMI LATIN	CONTROL
4	3	DEL OTRO LADO DEL PORTON RAMON AYALA Y SUS BRAVOS DEL NORTE	RAMON AYALA Y SUS BRAVOS DEL NORTE	24	29	LADRON UNIVERSAL LATINO	ALICIA VILLARREAL
5	8	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA	25	31	SOMOS MAS AMERICANOS FONOVISA	LOS TIGRES DEL NORTE
6	5	NO ME CONDES AJUN DISA	PALOMO	26	27	CADA DIA MAS CINTAS ACUARIO / SONY DISCOS	LOS CAÑELOS DE DURANGO
7	6	VESTIDO BLANCO DISA	EL PODER DEL NORTE	27	38	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
8	4	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	28	30	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
9	23	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	29	22	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
10	7	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	30	28	ATOLE CON EL DEDO SONY DISCOS	BANDA ARKANGEL R-15
11	18	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	31	26	TE REGALO LA LLUVIA FONOVISA	ANA BARBARA
12	9	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO	32	—	QUE EL CUCUY NO PARE ARIOLA / BMG LATIN	PATRICIA MANTEROLA
13	32	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	33	25	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
14	15	COMO PUDISTE FONOVISA	BANDA EL RECODO	34	—	ERA CASADA MUSIMEX	TRIN Y LA LEYENDA
15	12	BORRACHO FONOVISA	CONJUNTO PRIMAVERA	35	36	DE QUE SIRVO UNIVISION	IMAN
16	17	ARRANCAME WEAMEX / WARNER LATINA	PESADO	36	37	CASCADITA DE TE QUIEROS MUSART / BALBOA	JOAN SEBASTIAN
17	10	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	37	33	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
18	11	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	38	—	EL	



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Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	THALIA EMI LATIN 39753 (10.98/17.98) ♣	Thalia	1
NUMBER 1					
2	3	3	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) ♣	Grandes Exitos	1
3	2	2	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) ♣	Un Dia Normal	2
4	4	—	JENNIFER PENA UNIVISION 310053 (9.98/13.98) ♣	Libre	4
5	6	4	LOS TEMERARIOS DISA 727024 (8.98/13.98)	Historia Musical	1
6	7	5	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98) ♣	Desahogo	2
7	9	7	ALEXANDRE PIRES △ RCA 87883/BMG LATIN (14.98 CD) ♣	Alexandre Pires	3
8	5	6	ELVIS CRESPO SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4
9	12	12	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
10	10	8	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
11	8	13	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) ♣	Historia De Un Idolito Vol. 2	2
12	11	9	VARIOUS ARTISTS DISA 727015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
13	16	—	GRUPO BRYNDIS DISA 728990 (17.98 CD)	Hablando De Amor Poemas	13
14	13	11	INTOCABLE △ EMI LATIN 37745 (9.98/15.98) ♣	Suenos	1
15	17	16	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) ♣	El Numero 100	5
HOT SHOT DEBUT					
16	NEW	—	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16
17	29	37	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ♣	Historia Musical	2
18	28	25	ALICIA VILLARREAL △ UNIVERSAL LATINO 014824 (8.98/13.98) ♣	Soy Lo Prohibido	3
GREATEST GAINER					
19	34	47	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ♣	Historia Musical Romantica	1
20	31	27	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98) ♣	Las Romanticas De Los Tucanes De Tijuana	2
21	14	10	MONCHY & ALEXANDRA J&N 84639/SONY DISCOS (8.98 EQ/13.98) ♣	Confesiones	8
22	19	20	VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98)	Historia De Un Idolito Vol. 1	1
23	18	14	LOS RAZOS DE SACRAMENTO Y REYNALDO △ RCA 93084/BMG LATIN (7.98/11.98) ♣	Corazon De Perico	3
24	20	18	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18
25	30	33	ROCIO DURCAL LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	25
26	15	15	RICARDO MONTANER WARNER LATINA 46021 (17.98 CD)	Suma	14
27	NEW	—	JAY PEREZ SONY DISCOS 84978 (6.98/11.98)	Hombre En La Luna	27
28	37	46	PALOMO DISA 720032 (6.98/10.98) ♣	Fuerza Musical	9
29	23	22	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) ♣	MTV Unplugged	1
30	41	44	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ♣	El Autentiko Y Unico En Vivo	7
31	NEW	—	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	31
32	21	21	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
33	25	23	JOAN SEBASTIAN △ MUSART 2524/BALBOA (7.98/13.98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
34	22	17	EL PODER DEL NORTE DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13
35	27	19	BANDA EL RECODO LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14
36	58	60	CHUY VEGA UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
PACESETTER					
37	74	—	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	37
38	35	29	VARIOUS ARTISTS UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10
39	26	24	CHARLIE ZAA △ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) ♣	De Un Solo Sentimiento	3
40	32	—	VARIOUS ARTISTS PUTUMAYO 200 (16.98 CD)	Congo To Cuba	32
41	36	26	CHICOS DE BARRIO WEA/EMX 46533/WARNER LATINA (13.98 CD)	En La Esquina	26
42	38	34	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
43	55	35	ARACELY ARAMBULA DISA 727025 (8.98/13.98)	Solo Tuya	35
44	NEW	—	LOS ORIGINALES DE SAN JUAN UNIVISION 310010 (9.98/13.98)	16 Super Exitos	44
45	33	28	CONJUNTO PRIMAVERA FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28
46	39	45	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
47	NEW	—	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (8.98/14.98)	Solo Exitos Underground: Only Hits	21
48	NEW	—	LOS REHENES DISA 720025 (4.98/7.98)	15 Hits Vol. 1	48

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	49	55	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
50	40	32	LOS ANGELES AZULES DISA 727022 (9.98/13.98) ♣	Alas Al Mundo	6
51	NEW	—	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ♣	En El Idioma Del Amor	1
52	44	52	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
53	NEW	—	LIBERACION DISA 727017 (8.98/13.98) ♣	Ahora Y Siempre	9
54	46	39	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♣	Baladas Rancheras	3
55	NEW	—	JOSE JOSE LIDERES 050372 (13.98 CD)	Todo Exitos De Jose Jose	54
56	NEW	—	LOS TEMERARIOS DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	42
57	62	48	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
58	NEW	—	EL CHICHICUILOTE ○ LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	11
59	53	42	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
60	70	—	VARIOUS ARTISTS DISA 024030 (7.98/13.98)	De Este A Oeste	60
61	NEW	—	GRUPO BRYNDIS Y LOS ACOSTA DISA 720064 (6.98/10.98)	Frente A Frente	61
62	43	51	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ♣	Dejame Entrar	1
63	50	54	LUIS FONSI ○ UNIVERSAL LATINO 017020 (10.98/16.98) ♣	Amor Secreto	1
64	NEW	—	LOS ACOSTA UNIVISION 310054 (9.98/13.98)	Poemas Para Tu Corazon Vol. 2	64
65	57	41	LALEY ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) ♣	MTV Unplugged	13
66	48	40	CONTROL EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10
67	42	38	PABLO MONTERO RCA 91967/BMG LATIN (7.98/13.98)	Pidemelo Todo	17
68	67	—	ORISHAS UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	67
69	47	58	RAMON AYALA Y SUS BRAVOS DEL NORTE △ FREDDIE 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
70	NEW	—	VARIOUS ARTISTS DISA 724023 (7.98/12.98)	Cumbias Calientitas	70
71	56	53	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ♣	Uniendo Fronteras	1
72	45	49	LUIS MIGUEL △ ² WARNER LATINA 41572 (11.98/17.98)	Mis Romances	2
73	60	62	MELODY ○ SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27
74	52	36	LUPILLO RIVERA & JUAN RIVERA SONY DISCOS 84906 (6.98 EQ/12.98)	Los Hermanos Mas Buscados	19
75	71	66	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD) ♣	Sufriendo A Solas	3

LATIN POP ALBUMS		TROPICAL/SALSA ALBUMS		REGIONAL MEXICAN ALBUMS	
1	THALIA THALIA (EMI LATIN)	1	ELVIS CRESPO URBANO (SONY DISCOS)	1	JENNIFER PENA LIBRE (UNIVISION)
2	CHAYANNE GRANDES EXITOS (SONY DISCOS)	2	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	2	LOS TEMERARIOS HISTORIA MUSICAL (DISA)
3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
4	PILAR MONTENEGRO DESAHOGO (UNIVISION)	4	VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	4	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
5	ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	5	CARLOS VIVES LATIN GROOVE (PUTUMAYO)	5	GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA)
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6	VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	6	INTOCABLE SUENOS (EMI LATIN)
7	SIN BANDERA SIN BANDERA (SONY DISCOS)	7	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	7	RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO 100 (FREDDIE)
8	ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	8	BRENDA K. STARR TEMPTATION (SONY DISCOS)	8	LOS ORIGINALES/LOS RAZOS QUE BUENA...LA LUCHA DE LAS ESTRELLAS (EMI LATIN)
9	RICARDO MONTANER SUMA (WARNER LATINA)	9	VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	9	LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
10	ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	10	GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	10	ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
11	CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	11	VARIOUS ARTISTS BACHATA PREMIUM 2002 (PREMIUM LATIN/J&N)	11	GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
12	LAURA PAUSINI LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI (WARNER LATINA)	12	ALBITA HECHO A MANO (HAND-MADE) (TIMES SQUARE/SILVA AMERICA)	12	LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
13	VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERES)	13	VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDERES)	13	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
14	JOSE JOSE TODO EXITOS DE JOSE JOSE (LIDERES)	14	VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	14	LOS RAZOS DE SACRAMENTO Y REYNALDO CORAZON DE PERICO (RCA/BMG LATIN)
15	LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	15	FULANITO AMERICANIZADO (CUTTING)	15	JAY PEREZ HOMBRE EN LA LUNA (SONY DISCOS)
16	LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	16	JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	16	PALOMO FUERZA MUSICAL (DISA)
17	PABLO MONTERO PIDEMELO TODO (RCA/BMG LATIN)	17	VARIOUS ARTISTS 2002 AÑO DE EXITOS BACHATAS Y MERENGUES (UNIVERSAL LATINO)	17	EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
18	ORISHAS EMIGRANTE (UNIVERSAL LATINO)	18	LOS TOROS BAND SERENATAS (UNIVERSAL LATINO)	18	VARIOUS ARTISTS PURAS CUMBIAS SONIDERAS (MOCK & ROLL/LIDERES)
19	LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	19	DIGA TANDON YO POR TI (WARNER LATINA)	19	JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA)
20	MELODY DE PATA NEGRA (SONY DISCOS)	20	MARACA TREMENDA RUMBA (AHI-NAMA)	20	JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)

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

Dubway Adapts To Changing Biz

Studio Counters Rise In Home Recording With On-Location Consulting

BY CHRISTOPHER WALSH

NEW YORK—Commercial recording facilities are responding to the proliferation of home-based and personal studios, which now, more often than not, are based around a digital audio workstation (DAW).

In addition to seeking out new sources of revenue to compensate for the lost bookings that result from these home-based studios, owners of professional facilities are finding that by working with their semi-pro counterparts, they can not only create new revenue streams and provide invaluable assistance but also lay the groundwork for an easier and more productive mix or mastering session.

For Dubway Studios, offering a new range of services creates a win-win situation for all participants. Recently, the facility added to its range of in-house services by offering on-location consulting and recording services, including tracking, mixing, and editing; DAW consultation; home studio set-up consultation; and live sound recording.

Much like another John Storyk-designed New York studio, Engine Room Audio (see story, this page), Dubway is catering to contemporary audio production, adapting to broad changes affecting everything from budgets to recording methodology. Early results, says Dubway owner Al Houghton, are positive.

"A lot of people who come into the studio have recorded some tracks at

home and want to add drums or vocals," Houghton explains. "It's apparent that people do pretty well and work hard on it, but if they just had a little advice they could go way further."

"Our response to that was, 'Why don't you have somebody come to your place for a couple hours and go over how you're using the computer, how you have the preferences and memory and stuff set up



HOUGHTON

for whatever software you're using, and how best to set it up so you can either work with other places easier, or have your own thing do more of what you want it to do, instead of getting bogged down in what might be an inefficient way of working?"

"There's a whole software aspect that people may not be that hip to," he continues. "Computers are not always

that cooperative. If somebody said, 'Look, you should do it like this, check this box way down in the system folder,' things might be a lot easier."

On-location consulting clients have ranged from people in the process of building a studio to those needing guidance on DAW operation to Dubway clients who feel they aren't getting the most out of their personal setup.

Consultants are determined based upon specific need and include Dubway partner Mike Crehore and engineer Jason Marcucci. "Mike is really well-versed in more in-depth computer stuff," Houghton says. "He's good at unraveling people's computer hassles. And we all know about the acoustic things, ranging from speaker placement to microphone technique, that type of thing. So far, we've sent a couple of different people out."

"It's partly a response to the changing environment of the studio business," Houghton adds, "which we all know is a rough one. But beyond that, there are people bringing their mixes in which they think are great at home and sound not-so-great anywhere else. With a minimal amount of effort, their mixes can sound a lot better. I know it can sound better than it sounds half the time, so it's trying to make our job easier, when someone comes in and asks us to mix or master something."

Studio Monitor

by Christopher Walsh

D.I.Y. WITH DAW: Contemporary audio production being what it is, recording professionals and facilities are adapting and evolving to suit modern needs and techniques. In lower Manhattan, a newly expanded facility is aiming to meet the diverse requirements of independent producers and recording engineers.

Located at the corner of Lafayette and Canal Streets and straddling New York's Soho and Chinatown communities, Engine Room Audio offers traditional mastering and duplication services, the former in a comfortable, recently completed suite designed by **John Storyk** of the Walters-Storyk Design Group. An interesting and imaginative addition to this mix, however, is the existence of six private audio suites coupled with two live rooms, all tied together via ELCO connections.

Each personal studio is an acoustically tuned and treated room with floating floor, along with phone lines and a DSL connection. Each is occupied by an audio professional and based around that individual's digital audio workstation (DAW) of choice, usually Digidesign's Pro Tools.

existing people."

Across the hall from the edit/mix suites are two live rooms, complete with PA, amplifiers, and instruments, including a drum kit and keyboards. Each private room can record audio from the live rooms, which resemble rehearsal studios, albeit clean, bright, and well-equipped and maintained ones.

Clients, Christensen says, have recognized the live rooms' suitability to rehearsal/ensemble playing and in some situations are granted such use.

The final component of Engine Room Audio's services is the recently completed mastering studio, the acoustical design and installation completed by Storyk following original construction consultation by **Chris Bowman** of CHBO. The room is based around a SADiE DAW, supplemented by outboard hardware from TubeTech, Manley, Universal Audio, Ampex, Avalon, Waves, and Crane Song. The room also features the first New York installation of Tobakustik absorptive wood panels, made in Europe and distributed in the U.S. by RPG Diffusor Systems. Projects mastered in the room include a **J. Mascis**-produced album by **Tony Jarvis**, the upcoming **Goat** album produced by **Tony Mangurian**, and several classical albums for Museovitch Productions.

Audio professionals can now track, mix, master, and replicate a project at Engine Room Audio, or any combination thereof. The diversity of services is critical to a facility's long-term survival, especially in an environment weathering a national recession and the lingering effects of last Sept. 11, particularly acute in Engine Room Audio's downtown Manhattan locale.



CHRISTENSEN

"When I first built it, I was unsure," Engine Room Audio owner/lead engineer **Mark Christensen** says. "It looked to me like this was what the market needed. I knew that that's what I felt like I would need, if I was looking for a place. So, at first, you're never quite sure what will happen, but once word of what we've got going on here got out, everyone moved in."

"Hardly anyone wanted to move out; we've got a 15-person waiting list," he continues. "A lot of my industry friends are telling me I should just raise the rent, but I don't want to be that way. I want it to be a community vibe. I do screen people—it's not like we let anyone move in when there is a free room. We try to get people that mesh with the

"I talk to people at the [replication] plant and competitors," Christensen confides. "None of us has ever quite been the same since [Sept. 11]. Obviously, immediately there was a total drop-off in the business for us, because we're right down there. Then people were forcibly 'getting back to normal,' but, not unlike the economy as a whole, there's been a recession. But we have been seeing a shift in that whole market anyway, because of the whole CD-R thing, now that everyone has a burner at home. We have definitely seen a shift from a lot of smaller jobs into more heavy-duty replication with silk-screening and offset printing. We've been moving more into that market."

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 29, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	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)	OH BOY Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	BASELINE (New York) Gimel "Young Guru" Keaton	OCEAN WAY (Nashville, TN) Chuck Ainlay	BASELINE (New York) Gimel "Young Guru" Keaton	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	SSL 4000 G+	Custom Ocean Way Neve 807B	SSL 4000 G+	Neve 8068
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Sony 3348 HR	Otari MTR 90, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Quantegy 456	Quantegy 499	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	BASELINE (New York) Gimel "Young Guru" Keaton	EMERALD STUDIO A (Nashville) Chuck Ainlay	BASELINE (New York) Gimel "Young Guru" Keaton	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	Neve VR	SSL 4000 G+	SSL 4064 E/G w/Ultimation	SSL 4000 G+	SSL 4072 G+
RECORDER(S)	Studer A827	Otari MTR 90, Pro Tools	Sony 3348	Otari MTR 90, Pro Tools	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	BASF 931	Quantegy 499	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	MASTERDISC (New York) Tony Dawsey	GEORGETOWN (Nashville, TN) Denny Purcell	MASTERDISC (New York) Tony Dawsey	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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Words & Music™



by Jim Bessman

STILL A CALIFORNIA GIRL: Nancy Sinatra's recent gig at Manhattan niterery the Bottom Line served as a reminder of what a great girl-rock-er she once was—and still is.

Backed by a monster band starting **Blondie** drummer **Clem Burke**, **Guns N' Roses** guitarist **Gilby Clark**, and legendary "Wrecking Crew" L.A. session keyboardist **Don Randi**, Sinatra opened with **Roy Wood's** classic "California Man" from her current Buena Vista album, *California Girl*, then rocked through a set that included many of her trademark 1960s hits, as well as material like **Elvis Presley's** remixed U.K. chart-topper "A Little Less Conversation," which Sinatra incorporated into her show long before its current revival.



SINATRA

"It's a song of his that I always wanted to do, because it was written by **Mac Davis** and **Billy Strange**," Sinatra says. (Strange was her long-time arranger.) But the songwriter with whom Sinatra is most closely linked is **Lee Hazlewood**, and her set featured plenty of the many hits he penned for her, including "How Does That Grab You Darlin'," "Love Eyes," "Sugar Town," "Lightning's Girl," and, of course, her signature hit, "These Boots Are Made for Walkin'."

"He had such a great imagination and wrote fairy tales," Sinatra says of Hazlewood—who, incidentally, will be commemorated in August by Astralwerks' *Total Lee* tribute album, featuring the alt-likes of **Evan Dando** and **Lambchop**. "Songs like [Sinatra/Hazlewood duets] 'Sand' and 'Some Velvet Morning' are real fantasies, and there was a great sweetness to his writing. **Steven Van Zandt** came to the show and said that when we sang together, we just nailed 'the little girl and the old guy with the deep voice.'"

Sinatra recorded other hit duets with Hazlewood, including "Jackson" and "Summer Wine," "but I don't do them in my shows, because it doesn't feel right to do them with

anyone else," Sinatra says. "I know Lee does them, but I don't have the heart." Still, Sinatra plans to record again with Hazlewood in July and also aims to get her two *Nancy and Lee* albums back in print.

"I own all the masters," she crows. "One piece of advice I give to anybody starting out is to make sure your masters revert to you—because they're all you got later on."

Sundazed has reissued seven of Sinatra's albums, and she hopes to oversee the release of the remainder of her back catalog. "If nothing else, I want to show that there's much more to me than one song, being **Frank's** daughter, and a rebel chick," she says, acknowledging "the big three credits I get."

THE KEITH CONTROVERSY: The brouhaha over **Toby Keith's** patriotic country hit "Courtesy of the Red, White, and Blue (The Angry American)" points out the dangers of politically co-opting pop songs—particularly when people don't even bother to listen to the lyrics.

Whatever the facts are, he's embarrassed ABC-TV by claiming that news anchor **Peter Jennings** uninvited him from performing on the network's *In Search of America: A July 4th Musical Celebration* because of truculent lyrics like: "This big dog will fight when you rattle his cage/And you'll be sorry you messed with the U.S. of A/'Cause we'll put a boot in your ass/It's the American way."

Personally, I would prefer **Alan Jackson's** moving "Where Were You (When the World Stopped Turning)" or even **Bruce Springsteen's** "Born in the U.S.A." Then again, the Springsteen hit caused controversy, too, when the **Ronald Reagan** re-election campaign absurdly embraced the tune, which was actually about alienated Vietnam veterans. Then again, I'm hardly the one to point fingers, having long ago marched to the strains of **the Rolling Stones'** "Street Fighting Man"—which was really about political apathy.

TOSH UPDATE: EMI Catalog Group product manager **Kenny Nemes** reports that the title track of the forthcoming **Peter Tosh** album reissue, *No Nuclear War* (Words & Music, *Billboard*, June 22), is being serviced to radio via a promo disc featuring both short and long versions. A tie-in with Greenpeace and the MoveOn online advocacy group, which is leading a "No Nukes Over Kashmir" campaign, is also being considered.

Songwriters Inducted Into Hall Of Fame

The 2002 Songwriters Hall of Fame induction ceremony was held June 13 at the New York Sheraton Hotel. Hosted by Songwriters Hall of Fame CEO Hal David and songwriter Paul Williams, the star-studded event inducted **Barry Manilow**, **Michael Jackson**, **Randy Newman**, **Sting**, and **Nickolas Ashford** and **Valerie Simpson**. Special awards were presented to **Carole King** (the Johnny Mercer Award), **Garth Brooks** (the Hitmaker Award), **Stevie Wonder** (the Sammy Cahn Lifetime Achievement Award), National Music Publishers' Assn. CEO **Ed Murphy** (the Abe Olman Publishers Award), and SCS Communications and SESAC chairman/CEO **Stephen Swid** (the Patron of the Arts Award). The Towering Song Award was presented to **George M. Cohan's** "You're a Grand Old Flag."



Pictured, from left, are newlyweds **David Gest** and **Liza Minnelli**, accepting for **Michael Jackson**.



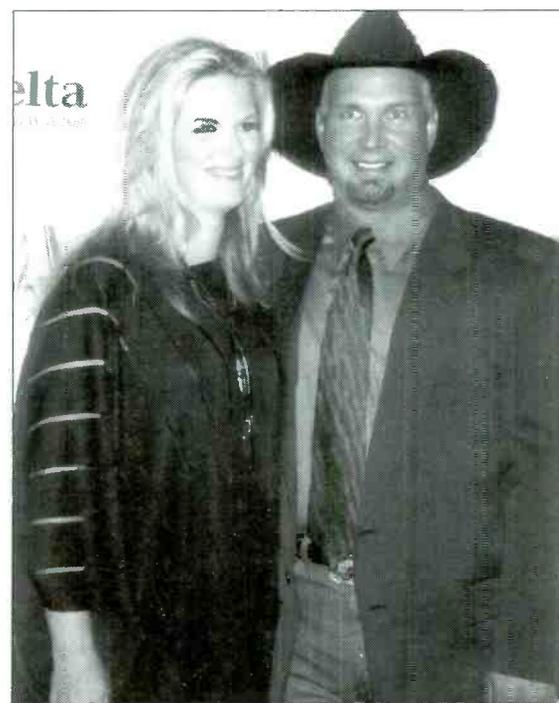
Legendary singer/songwriter **Carole King** was presented with the Johnny Mercer Award at the event. King, center, is shown with, from left, BMI president/CEO **Frances Preston**, Songwriters Hall of Fame CEO **Hal David**, EMI Music Publishing chairman/CEO **Martin Bandier**, and Songwriters Hall of Fame president **Linda Moran**.



From left, singer/songwriter **Neil Diamond** and Songwriters Hall of Fame CEO **Hal David** pose with Patron of the Arts Award honoree **Stephen Swid**, SCS Communications and SESAC chairman/CEO.



From left, Songwriters Hall of Fame inductee **Sting**, **Stevie Wonder**, and **Sting's wife**, **Trudie Styler** lend star power to the event.



Trisha Yearwood, left, and **Garth Brooks** make an appearance.



Celebrating at the event are, from left, songwriter **Alan Bergman**; his wife, fellow songwriter and ASCAP president/chairman **Marilyn Bergman**; Songwriters Hall of Fame inductees **Nickolas Ashford** and **Valerie Simpson**; and EMI Music Publishing chairman/CEO **Martin Bandier**.

Events Calendar

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. 212-768-7902.

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. 15-17, **PopKomm 2002 Trade Show for Pop Music and Entertainment**, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. www.popkomm.de.

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**, Wash-

ington 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 Confer-**

ence, 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, **BMI Country Awards**, BMI Nashville office (by invitation only).

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.

Good Works

TALENT SHOWCASE: After purchasing the Los Angeles Music Awards show, **Bruce Wisner** expanded the original for-profit platform for independent bands into the North American Academy of Recording Artists and Producers, a nonprofit organization that gives local artists a chance to play and develop new material with all costs covered in a series titled the Los Angeles Music Awards Showcase. In addition, proceeds from the shows will benefit the Music for All Foundation, which sponsors student scholarship programs and funds music departments in inner-city schools nationwide. Showcase performances can be seen alternately at the Whisky a Go-Go, Rainbow Bar & Grill, and Hard Rock Café. Contact: Bruce Wisner at 310-784-5578.

BELLE OF THE BALL: Patti LaBelle will perform at the Dorothy Chandler Pavilion in Los Angeles July 16 for a double fund-raiser. Part of the proceeds will go to the Bill Duke Scholarship Fund, established by actor/producer/director **Bill Duke**, which provides scholarships to young people considering a career in entertainment, communications, or new media. The rest of the evening's funds will benefit the West Angeles Community Development Corp., an outreach ministry whose members include **Stevie Wonder, Magic Johnson, Angela Bassett, and Denzel Washington**, all of whom will share the evening with LaBelle in the audience. Contact: **Phyllis Caddell** at 323-993-0773.

FREE TICKETS: DMX, Joe, Luther Vandross, and Patti LaBelle are among the R&B and hip-hop artists participating in the newly launched Fighting HIV Through R&B. Sponsored by Agouron Pharmaceuticals, the HIV testing program offers free R&B concert tickets throughout the rest of the year to those that get tested. Agouron will give away more than 5,000 tickets in more than 40 cities nationwide. Contact: **Sabrina Prince** at 212-229-8442.



West Coast, East Coast. *California Girl* Nancy Sinatra recently appeared at New York's famed Bottom Line in support of her new album, which features 15 songs focusing on the Golden State (see Words & Music, page 45). Pictured after her enthusiastically received performance are, from left, Marshall Crenshaw, Debbie Harry, Peter Bogdanovich, Sinatra, and producer/performer Richard Barone. (Photo: Barry Talesnick)

Life Lines

BIRTHS

Girl, Sy'rai, to **Brandy and Robert Smith**, June 16 at an undisclosed location. Mother is an R&B recording artist. Father is a songwriter/producer.

Boy, Austin Luke, to **Kathleen and Brian Blackwell**, June 20 in Los Angeles. Mother was formerly with Sony Music Creative Services.

Father is sales manager for Sony Music Distribution.

Boy, Lucas Joshua Zimmerman, to **Jill Goldstein and Paul Zimmerman**, June 1 in New York. Mother is president of J. Goldstein Productions. Father is president of Patchy Fog Production.

Girl, Jenna Ilana, to **Caren and Ken-jamin Franklin**, June 14 in New York. Father is owner of Radio Active Talent.

DEATHS

Pat White, 68, of a heart attack, June 15 in Hendersonville,

Tenn. White retired from her recording career to support her husband, singer/mandolinist Buck White, and daughters Cheryl White and Sharon White Skaggs, who perform as Grand Ole Opry act the Whites. The group is currently part of the lineup on the Down From the Mountain tour. Before stepping back from the spotlight, White toured with her husband as part of country act the Down Home Folks. In addition to her husband, White is survived by four daughters, three siblings, and five grandchildren.

Solution to this issue's puzzle (page 76)

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



Billboard

EUROPEAN QUARTERLY



Eye On Milan

The City's Savvy And Energy Give Focus To Italian Music Business

BY MARK WORDEN

MILAN—As an Italian center of banking and finance, fashion and design, and, of course, music recording and publishing, Milan in many ways compares to New York. This city has a buzz and an energy, which can appear either dynamic or self-important, depending on your mood that day, and it boasts an undeniable class and elegance, arguably a product of the wealth that large doses of dynamism and self-importance can generate. And, like New York, Milan is a place where people from all over this country come to “make it.”

Rome, as Italy's capital, hosts the government, parliament, lobbyists and a vast state (not to mention church) bureaucracy, in addition to the film industry and RAI state television. But, for music, Milan is where it's at.

THE NATURAL CHOICE

Milan isn't the prettiest of Italian cities, and the song “Milano,” on the 2000 hit album *La Vasca* from Universal singer/songwriter Alex Britti, perfectly captures the melancholy of a Sunday afternoon spent wandering in this city, which, for a newcomer, can initially offer precious few places to go and people to see. Britti relocated to Milan from his native Rome to pursue his music career, but, had he been born a generation earlier, he might have been spared the move.

“Rome used to be the epicenter of the Italian music industry,” says Massimo Bonelli, VP of Sony Music Italy. “I'm thinking particularly of the dominance of the RCA studios in the '60s. In the last three decades, however, just about all the majors have moved to Milan.”

Today, Sony, Universal, Warner

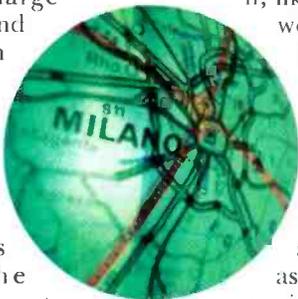
and EMI (Capitol/Virgin) are headquartered in Milan, while BMG Ricordi is divided between the two cities (BMG in Rome, Ricordi in Milan). Among the major labels' top executives, only BMG Ricordi president/CEO Adrian Berwick is based in Rome, but he keeps an office in Milan and is there at least one day a week.

“Milan is a natural choice for locating your headquarters, even if, like most major labels, we also run a smaller Rome office,” says Massimo Giuliano, president and CEO of Warner Music Italy. “This is essential for dealing with the television stations, as much as anything else.” The music industry's main representative body, FIMI, also is headquartered in Milan.

Milan is also the home of music publishing. This is logical, given that, in the operatic era, the city's La Scala opera house was the place. In those halcyon days, the publishers ran the show, as sheet music was the industry. Italy's oldest publisher, Ricordi, set up shop within a stone's throw of La Scala in the 19th century, while, in the '30s, Galleria del Corso, which is just a few hundred yards away, became a sort of Tin Pan Alley, reaching its heyday in the '50s.

Ladislao Sugar, a young Hungarian, set up his company, Melodi, there in 1932, while the Curci publishing company (which had been founded in 1852 and is second only to Ricordi in terms of age) moved to the Galleria del Corso from Naples in 1936. Sugar's empire would subsequently include the flagship store, Messaggerie Musicali (which is still in the Galleria del Corso), and the influential CGD record label, which was later sold to Warner.

Continued on page EQ-3



European Dance Summer

Labels Promote Future Hits In Mecca For Club Music, While The U.K. Dominates In Deals From Ibiza

BY CHUCKY THOMAS

IBIZA, Spain—Every summer, this is where club fans come from around the globe to dance. And every night, at the island's finest clubs, this is where European dance music catches fire.

The most celebrated of Spain's Balearic Islands, Ibiza has long since established itself as the world's summer clubbing capital. The party centers of San Antonio, the commercial district that hosts the majority of clubs and bars, and Ibiza Town, which retains more of the indigenous Spanish culture, both have become meccas for dance music.

Legions of house-music producers and DJs have been inspired by the breathtaking international lineups of the superclub Pacha in Ibiza Town and the spiritual experience of watching sunsets from the shores of San Antonio's legendary Café del Mar.

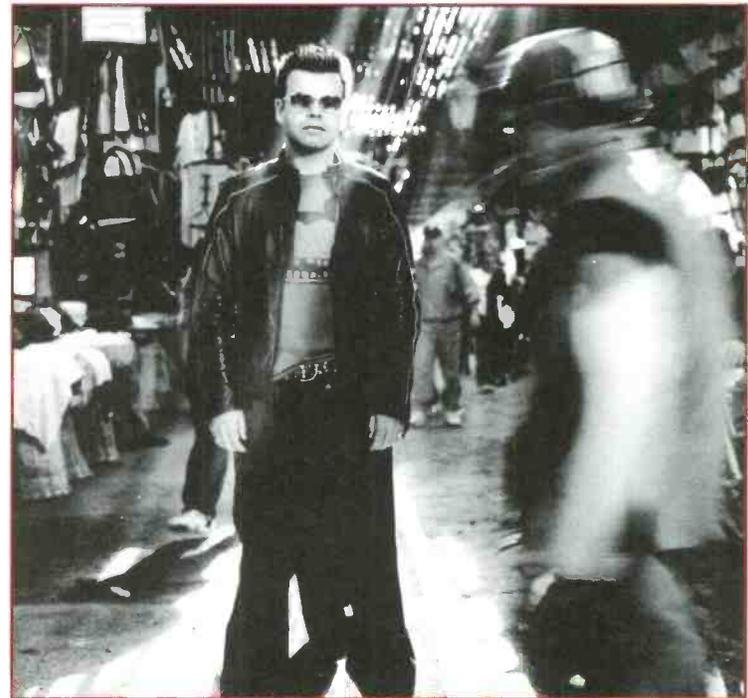
Predominantly during its summer season of June through September, Ibiza attracts some 1.7 million visitors, of which last year more than 700,000 were British, reports the Balearic Institute of Tourism. This audience of 18-to-30-year-old hedonists represents a lucrative customer base for dance-music labels worldwide.

CREATING HITS

Although barrages of Ibiza-related compilations, of varying quality, are released every year, the most exciting musical prospects from the scene come in the form of singles.

British labels have a stronghold on the territory, often scouting out hot tracks on European independents in the months preceding the season and licensing them for release at the end of the summer. By the time Miami's Winter Music Conference takes place in March, many deals are already done.

The U.K. label Perfecto, home to DJ/producer Paul Oakenfold, one of Ibiza's earliest supporters, has just



Paul Oakenfold

released Oakenfold's long-awaited debut album as an artist, *Bunkka*, featuring the singles, “Southern Sun” and “Starry Eyed Surprise.”

Perfecto has hosted a weekly summer residency at the Pacha club for the last three years. This year, Oakenfold, who is a huge draw for clubbers globally, will DJ at roughly half of its events, airing new remixes of four tracks from his album. He has noticed a significant influx of non-British tourists in recent years, saying, “You're getting more Americans going there than ever, more people from around the world—Australia, Singapore, Argentina.” Notably, Ibiza remains least popular with Scandinavians, who apparently are nonplussed by its commerciality.

Perfecto also will be pushing the single “Help Me” from German producer/DJ Timo Maas featuring Kelis, and DJ Chrome's “Who's Crying Now?”

Continued on page EQ-4

EUROPE'S HOTTER THAN EVER THIS SUMMER.



PRIMAL SCREAM

Miss Lucifer

Primal Scream's eagerly awaited first single from the forthcoming new album "Evil Heat" is a dirty electronic dance record, produced by Jagz Kooner (ex Sabres Of Paradise/ The Aloof). Bobby Gillespie: "I guess it's a sexual song. Electronic rock & roll. Yeah, it's quite short, but rock & roll should be short, like Little Richard and Jerry Lee, you know?"



ALEXIA

Don't You Know

Italian superstar Alexia returns with an instant feel-good pop smash! "Don't You Know" is the English language version of the Italian mega hit "Dimme Come" which spent an amazing 10 weeks at number 1 in the Italian sales and airplay charts. The single is at radio in July throughout Europe and the English language album "Alexia" is released in Europe late summer.



BOMFUNK MC'S

Something Going On

Hot on the heels of the radio hit "Live Your Life", the Bomfunk Mc's release their stunning new single "(Crack It) Something Going On" throughout Europe June/July. An infectious electro-pop cover of the Frida classic, the track is their most radio-friendly to-date and looks set to be a massive hit! Taken from the album "Burnin' Sneakers".



LAS KETCHUP

Asereje

A pure slice of summer magic! Las Ketchup are a real phenomenon currently dominating the charts, bars, clubs and airwaves all over Spain. "Asereje" is one of the biggest hit singles in Spain this year. Incredibly catchy, the song is a gimmicky tongue-twister that everyone will be singing along to! Released all over Europe this summer "Asereje" looks set to be 2002's answer to the "Macarena"!



JAMIROQUAI

Corner Of The Earth

'Corner of the Earth' is the 4th single from Jamiroquai's multi-platinum 'A Funk Odyssey' album. The track has a great acoustic summer vibe and is accompanied by a stunning video. European release is scheduled throughout July. Jamiroquai continue their European tour until the end of July.



SHAKEDOWN

At Night

Undoubtedly the most played track at this year's Winter Music Conference in Miami. A disco classic for 2002 which is perfect for commercial radio. Released throughout Europe in May/June where it has already charted in the UK, Greece & Holland. This single is currently at Number 1 on the European Dance chart! Taken from their debut album "You Think You Know"

Sony Music Europe

www.sonymusiceurope.com

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COLUMBIA



naïve



EYE ON MILAN
Continued from page EQ-1

Sugar president Caterina Caselli acknowledges that Ladislao, her father-in-law, originally moved to London, but his mother ordered him to head to Milan when he caught a cold. That Milan would be a natural destination for an ambitious young Hungarian isn't really surprising, though. The city was once part of the Austro-Hungarian empire, and the Milanese attribute their love of work and general efficiency—which they consider un-Italian—to these cultural roots.

Nor does Milan's hegemony stop at the record labels. The city hosts key concert venues, including Palavobis, Filaforum, the Vigorelli Velodrome and, for the largest of superstars, the San Siro soccer stadium. Top concert promoters are here, including the Trident Agency and Milano Concerti, both now part of Clear Channel Entertainment, as are the commercial radio networks. Italy's private-radio revolution began when Claudio Cecchetto founded Radio DeeJay as a local Milan station in 1982. Of the other networks, 101, 105, Montecarlo, RTL 102.5, Radio Italia and the dance station R.I.N., broadcast from Milan, while only Radio Dimensione Suono and Radio Capital are in Rome.

"In promotional terms, radio is vital, for better or worse, and therefore you pretty much have to be in Milan," says Stefano Senardi, a former president of PolyGram Italy, who is now CEO of the Milan-based indie, NuN Entertainment. Italy's two video channels, MTV and Rete A All Music, are also here, as are prime minister Silvio Berlusconi's three private Mediaset channels. That leaves RAI in Rome, but, as Alessandro Massara, GM of V2 Records, says, "The opportunities for music on general TV are declining, and therefore Rome isn't as important as it used to be."

OUTSIDE THE CITY

Milan is also involved in other innovative aspects of the music industry. Vitaminic, the international, not to mention solvent, digital-download service is based here, as is Pozzoli, a CD-manufacturing company known for its distinctive artwork and packaging services.

Also dominant in retail, the city

is home to flagship stores, such as the aforementioned Messaggerie Musicali and Ricordi, and, when British and French retail groups like Virgin and FNAC set their sights on Italy, it was the natural starting point. And, given the ongoing problem of pirated music in Italy, particularly in the south, Milan's retail dominance is growing. Yet, as Senardi says, "If I'm looking for an obscure record, I'll probably have more luck in Bologna or Rome."

Senardi and his colleagues seem to have a similar policy when looking for promising new acts to sign. "The Milan music scene, in spite, or perhaps because, of its closeness to the industry, is actually pretty dead," says Senardi. "At a time when record labels are looking to cut, rather than expand, their rosters, being in Milan can be demoralizing for an artist."


Alessandro Massara

Stefano Senardi

"Also, Milan may have the major concert venues, but it doesn't have the small clubs, where young musicians can hone their skills," he continues. "Bologna and Rome are far more vibrant musically, as are, to a lesser extent, Turin and Genoa. Likewise, the city of Milan itself does relatively little to promote cultural events like free concerts." His colleagues largely share Senardi's views.

EMI VP A&R Fabrizio Giannini, while with Warner Music Italy, helped launch the careers of Laura Pausini and Ligabue—both of whom are, like many of Italy's finest artists, from Emilia Romagna, the region around Bologna—and nurtured Irene Grandi, who is from Florence. At EMI, Giannini has discovered current favorite Tiziano Ferro, who is from Latina, near Rome.

Talent scouts are particularly busy in Rome these days, and both V2's Massara and Sony's Bonelli agree that there's a certain irony in the fact that the capital's artistic growth has coincided with its decline in industry clout.

And yet, for a final comment on Milan and music, perhaps we should turn to Warner's Giuliano, who was born and raised in the city and is proud of the fact. "The Milanese probably aren't as creative as other Italians, but they're more efficient," says Giuliano. "They may not make the best musicians, but they certainly make the best managers!" ■

BY PAUL SEXTON

Sony Music senior VP of A&R David Massey is "very excited" about the impending priority rollout of Italian artist **Elisa**.

"She'll be released in Europe in late summer, starting in the U.K. in August," he reports. "A brilliantly talented artist and songwriter, she's going to impress a lot of people with her stunning English-language album." ➤ Scottish vocal fireball **Lulu** has been one of the U.K.'s best-known celebrities since making her chart debut at age 15 in 1964, but her all-star duets set *Together* (Mercury) is, remarkably, her first-ever domestic top-10 album. "I want to be successful at home more than anywhere else," says a thrilled Lulu, who sings on the album with Sting, Elton John, Paul McCartney, Samantha Mumba, Ronan Keating and others.

➤ Swedish modern-rock staple **Kent** has gone from strength to strength with its fifth studio album, *Vapen & Ammunition* (BMG), which sold more than 160,000 copies in the Nordic territories in its first three weeks of release in April and May, debuting at No. 1 in Sweden, Finland and Norway to make Kent the fastest-selling Swedish rock act in history. ➤ Also from Sweden, the female punk-pop quartet **Sahara Hotnights** continues its European campaign with the U.K. release Monday (1) of "On Top of Your World," the latest single from the *Jennie Bomb* album (BMG). After supporting Primal Scream in London last month, the group will play the main stage at the Reading and Leeds Festival (a.k.a. the Carling Weekend) in August. ➤ Indie Red Flag is bringing the Irish rock quintet **Ten Speed Racer** to a wider audience, following the positive U.K. response to the spring EP *Girls and Magazines*. An earlier album, *Eskimo Beach Boy*, on Reverb, received a U.S. release, but the band has lately been inspired by a relocation from Dublin to Wexford. "We don't sound a sniff Irish, which is great," says lead singer Dermot

Barrett. ➤ Melodic pop outfit **Cousteau**, which includes members born in Beirut, Lebanon and Cork City in the Republic of Ireland, won plenty of friends with its eponymously titled album on Global Warming, for which the band claims total sales of 150,000, including gold certification in Italy. Cousteau returns with the sophomore set *Sirena*,


From left: David Charvet, Lulu and Ten Speed Racer


just released in the U.K. on Palm Pictures. ➤ Veteran English vocal powerhouse **Joe Cocker** underlined the durability of his pan-European appeal with strong opening sales for his latest Parlophone set, *Respect Yourself*, which EMI VP international Mike Allen says shipped an initial 250,000 units. Cocker plays nine German dates in the first two weeks of July as part of an extensive European tour that continues until late August. ➤ French dance act **Mad*House** reached No. 1 on *Music & Media's* European Dance Traxx and No. 2 on Eurochart Hot 100 Singles in May with its version of Madonna's "Like a Prayer," released in France by Bio and by edel and other labels internationally. The act follows up by further plundering her catalog for a seasonally timed cover of "Holiday."

➤ **Mike Oldfield**, now signed directly to WEA Spain, launched his new "chillout" album *Tres Lunas* with an international press conference in late May in Valencia. ➤ Mercury's U.K. and French companies are jointly working French-born former *Baywatch* and *Melrose Place* star **David Charvet**, who achieved an instant French top-10 single with the title track from his *Leap of Faith* album. Shepherded in the U.K. by Mercury A&R director David Rose, Charvet worked with established British songwriters such as Steve Robson and Elliot Kennedy and says he was striving for a more enduring pop sound

than has been evident on recent TV-generated hits. "It's along the lines of Elton John and Robbie Williams more than *Popstars*," he says. ➤ Those who saw **Ray Davies'** performance of "Lola" at the all-star Party at the Palace concert on the grounds of Buckingham Palace June 3 for the Queen's Golden Jubilee will be heartened to hear that the Kinks' leader is developing a new solo album for release later in 2002, while brother Dave has recently released his next set, titled *Bug*.

Meanwhile, Sanctuary released the two-disc **Kinks** package *The Ultimate Collection* in time for Ray's royal appointment. ➤ WEA's teenage German female trio **Wonderwall** is parlaying three local hit singles ("Who Am I," "Witchcraft" and "Just Know") into a successful debut album, *Witchcraft*, notably in the GSA territories. ➤ Finnish survivors **Hanoi Rocks**, who had wider European popularity on CBS as long ago as 1984, remain commercial mainstays at home, having achieved an instant No. 1 in Finland with its current album, *People Like Me (Akashi Rocks)*. Also rocking straight to No. 1, this time in Germany, was *Dopamin* (Virgin), the 15th album by Frankfurt-based metal quartet **Böhse Onkelz** (Bad Uncles). The band, whose history dates back to 1980, has just completed an extensive German tour. ➤ Norwegian superstars **a-ha** are currently on a nine-country European tour in support of its latest big seller, *Lifelines* (WEA).

➤ Welsh rock discoveries **lost-prophets** are now focusing on two months' worth of U.S. live dates after touring for the acclaimed album *thefakesoundofprogress* (Visible Noise/Epic) around Europe. The title track and current single has been featured in an O'Neill sportswear promotion on MTV Europe. "Brilliant live shows were the basis of their success in the U.K.," says Torsten Luth, VP marketing for Sony Music Independent Network Europe (SINE), "and it's a pattern that follows them wherever they go." ■

Milan's Labels Set Priorities

A Selective Guide To Key Record Labels Based In Milan And Their Forthcoming Releases

DO IT YOURSELF

"Italian dance is still going strong, even if the market has undoubtedly changed," says Max Moroldo, GM of the DIY group of dance labels, which has international expectations for current singles, including Mash's "In Your Arms" and DJ Molella's "TVAB (Ti Voglio Ancora Bene)." DIY's Dancework label has "Indian Summer," a cover of a hit from the late '70s, and the first compilation album by Bini + Martini, whose production credits include Kylie Minogue and Jamiroquai.

EMI/CAPITOL/VIRGIN

The debut single "Xdono" from 22-year-old Italian R&B artist Tiziano Ferro has surpassed a half-million in European sales, says Fabrizio Giannini, EMI VP A&R. "We hope to start breaking him in both the U.S. and Latin America after the summer." Giannini also sees export potential for 15-year-old Anna Tatangelo, who won this year's Sanremo youngsters section, and Sergio Camariere, a jazz singer and pianist in the Paolo Conte mold. Also on the jazz front, Virgin act Gabin has scored a hit on Italy's singles chart with a fun cover of Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)." London-based Planet Funk is also signed to Virgin Italy and set for international success with its CD *Non Zero Sumness*.

NUÑ ENTERTAINMENT

Feelgood Productions' *Funkadelica* album is NuÑ's international success of the year.

Funkadelica is a compilation put together by



two Italian fans of London's Asian dub scene. Other NuÑ priorities include Paola Turci, a well-known singer who recently moved to the label from Warner, and two acts licensed for Italy from Palm Pictures: Cousteau, who recently released its second album, and the intriguing I Giant Leap.

RICORDI

BMG Ricordi's Milan-based Ricordi label has international goals for Italian hip-hop act Articolò 31's album *Domani Smetto*

(*Tomorrow I'll Stop*) and Delta V's *Monaco 74*, which was released last year in Italy and reissued in an English version in the U.K. Massimo Di Cataldo's new album *Veramente (Really)* will also be released in Spanish, while Gemelli Diversi, who could be defined as "hip-pop," has a summer album planned.

SONY

The two Sony acts with the most immediate export potential are the sister duo Paola & Chiara and Alexia, the singer who came second in this year's Sanremo main competition after switching from her usual dance format to Anastasia/Aretha Franklin-style R&B. Neither Paola & Chiara nor Alexia are new to foreign markets, but Sony Music Italy VP Massimo Bonelli hopes to take both acts further this year. "We think we can break Alexia in Latin America and possibly North America in September," he says.

SUGAR

Among the key export projects for Sugar is pop-classical crossover king Andrea Bocelli, who is licensed to Universal Netherlands. Sugar president Caterina Caselli says, "We hope to break Elisa [who already has been picked up in the U.K.] in the U.S. this year." Foreign markets are also reacting well to crossover soprano Filippa Giordano, who is licensed to Warner U.K. Says Caselli, "Her album is first in the Australian classical charts and 25th in the country's pop charts, while it has sold 70,000 copies in Japan."

UNIVERSAL

Universal Music Italy's proverbial cup overflows with international acts. "Ever since Zucchero's single 'Baila' was a big hit in Spain, our colleagues there and in other territories have been paying more attention to us," remarks one Universal executive. Universal will prioritize Jovanotti, whose album *Quinto Mondo* has been a hit in Italy and garnered support in Japan; Carmen Consoli, who has showcased in Spain, France and the U.K.; and Biagio Antonacci and Gianluca Grignani, whose song "Lacrime Della Luna (Tears of the Moon)" was a post-Sanremo

Festival hit, even without winning at the event. Gianna Nannini, who has done well in Germany and elsewhere in the past, has a raunchy new rock album, *Aria*, set for European release this summer. The lesser-known Francesco Tricarico is marked for an international push as well. A Spanish version of his bizarre yet unforgettable single, "Lo Sono Francesco," has been recorded for summer promotion.

V2

Ska singer Giuliano Palma has sold more than 20,000 copies of his second album, *G.P.*, since its release in February, and V2 GM Alessandro Massara thinks the disc could reach 50,000 and go gold enroute to international sales.

Other priorities include V2's lively R&B outfit, Shandon, which also appears on the label's compilation of Italian punk, *Ieri, Oggi e Domani (Yesterday, Today and Tomorrow)*. V2 has joined the Ibiza compilation race with the import *Discovered Ibiza*.

WARNER

Laura Pausini and Nek, two of Warner Pausini's internationally successful acts, have teamed up for a duet on Nek's new single, "Sei Solo Tu," from his new album, *Le Cose da Difendere*. Pausini is expected to release her first English-language album in the U.S. within the year on Atlantic Records. On the home front, Ligabue's album is doing well, even if, as an Italian rocker, he is less immediately exportable than his more melodic-pop labelmates.

ZOMBA

Zomba Italy CEO Roberto Biglia reports: "Our four priorities at the moment are Pietro De Cristofaro, whose album *Reverse*, which was released in February, should get more attention when he opens a tour for The Cure in the fall; a classic rock three-piece called File, who are releasing an EP called *Credo Nei Miracoli (I Believe In Miracles)* and who will be the first Italian band to appear on the Silvertone label; Brando, who moved to us from BMG Ricordi, and Luca Maggiore, who is currently working on a new album." —M.W.

IBIZA'S DANCE SUMMER

Continued from page EQ-1

Perfecto head of A&R Stuart Dashwood explains how he works with the British promotion company Hyperactive to launch singles at the club level and build up to U.K. radio, initially targeting specialist shows and later mainstream airplay, with a six-to-eight-week lead time before a single's retail release. Though club

release. It licensed the track from the Dutch label Combined Forces and now has a vocal version from Pronti & Kalmani (the producers behind Alice DeeJay), plus a remix from hot Dutch producer Armin Van Buuren.

The label's activities on the island will include Positiva branded club nights, merchandise and postcards. Its perpetually successful technique involves securing licenses from independents on potential crossover tracks and propelling them onto the U.K. charts. "A lot of the stuff we do is based on 10-year licenses from labels across Europe and around the world," explains Ellis. "In that respect, dance labels operate differently from, say, rock labels."

THE GROUND UP

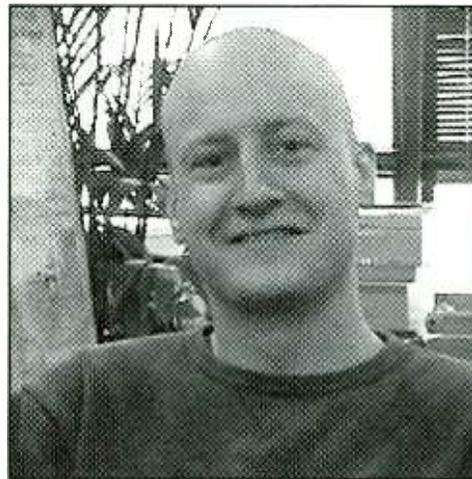
Positiva's biggest hit of last summer, the Ones' "Flawless," received limited initial release via independent labels such as A Touch of Class in the U.S., DWBoys in Italy and Distinctive in the U.K. before Positiva took up the U.K. license on the vocal Funk Investigation mix of the song, catapulting it into the British top 10.

The label's other key prospects for this summer include "Alone" by Belgian trio Lasgo, which has already been a hit across Europe, and the Junior Jack-produced "Make Luv" from Room 5 featuring Oliver Cheatham, the first signing for new A&R manager Ben Cherrill.

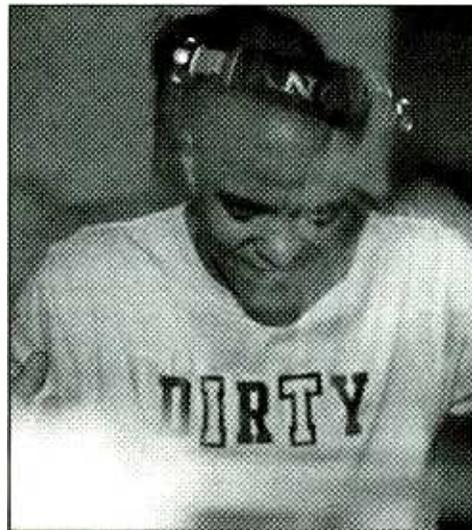
Spiller's "Groovejet (If This Ain't Love)," Positiva's biggest Ibiza success of 2000, which topped the U.K. singles chart, came to the label via Stefano Anselmetti and Gavino Prunas' Anglo-Italian management company F&G, which also represents producers Robert Miles and Planet Funk. Anselmetti believes it was the support of Italian DJs playing at European resorts that broke "Groovejet (If This Ain't Love)." F&G developed the London-based imprint Prolifica and struck a joint-venture deal with EMI in August 2001.

Prolifica's Ibiza promotion will be notably low-key; the label prefers its records to grow

Continued on page EQ-6



James Pitt



Erick Morillo

support is important, radio is often paramount to chart success.

"There have been records in the last few months that have been No. 1 in various dance [club play] charts and just scraped the top 40. If you get [U.K.] Radio 1 and good regional coverage, you will almost certainly have a hit," says Dashwood.

But as Jason Ellis, director of Positiva, EMI U.K.'s dance label, points out, "You can't market a record into the top 10 if DJs aren't playing it. The most important thing is to get all the right DJs playing it as early in the season as possible."

Positiva is gearing up for its first big summer single, Solid Sessions' "Janeiro," set for a mid-July

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EQ guide



Music & Media Eurochart

Top 20 Albums (Jan. 1-June 12, year-to-date)

- 1) **Anastacia**, *Freak of Nature* (Epic)
- 2) **Robbie Williams**, *Swing When You're Winning* (Chrysalis)
- 3) **Shakira**, *Laundry Service/Servicio de Lavaderia* (Epic/Columbia)
- 4) **Celine Dion**, *A New Day Has Come* (Columbia/Epic)
- 5) **Nickelback**, *Silver Side Up* (Roadrunner)
- 6) **Enrique Iglesias**, *Escape* (Interscope)
- 7) **Alicia Keys**, *Songs in A Minor* (J)
- 8) **Soundtrack**, *The Lord of the Rings/The Fellowship of the Rings* (Reprise)
- 9) **Alanis Morissette**, *Under Rug Swept* (Maverick/Warner Bros.)
- 10) **Linkin Park**, *Hybrid Theory* (Warner Bros.)

Top 20 Singles (Jan. 1-June 12, year-to-date)

- 1) **Shakira**, "Whenever Wherever/Suerte" (Epic/Columbia)
- 2) **Pink**, "Get the Party Started" (Arista)
- 3) **Robbie Williams & Nicole Kidman**, "Somethin' Stupid" (Chrysalis)
- 4) **Nickelback**, "How You Remind Me" (Roadrunner)
- 5) **Enrique Iglesias**, "Hero" (Interscope)
- 6) **Anastacia**, "Paid My Dues" (Epic)
- 7) **Kylie Minogue**, "Can't Get You Out of My Head" (Parlophone)
- 8) **Afroman**, "Because I Got High" (Universal)
- 9) **Mark Lavoine & Christine Marocco**, "J'AI Tout Oublié" (Mercury)
- 10) **Star Academy**, "La Musique" (Island)

IBIZA'S DANCE SUMMER *Continued from page EQ-4*

organically. On average, 25 promo copies will be circulated to selected DJs, and a small number shipped to record stores on the island. Prolifica's first signing, Loosehead's "Like This," was featured on its 2002 Miami sampler and has since been gathering club support.

Prolifica's biggest hope for 2002 is King Britt's much talked about remix of Josh One's "Contemplation," licensed from the U.K. label One Off only two weeks before the March 2002 Winter Music Conference.

"If you're looking for a chart position, radio play is massively important once people come

back to the U.K.," says Anselmetti, who may face difficulties condensing this six-minute instrumental into a three-and-a-half-minute radio edit.

GETTING SOME PLAY

Virgin Records act Agent Sumo has been unlucky with radio programmers, but its instrumental track "24 Hours" was one of the biggest in Ibiza last year.

"It's very fertile ground," says Steven Halliday of Agent Sumo. "You can touch upon those markets you wouldn't normally if you were just releasing your record in England." Despite massive club support, however, Agent Sumo's singles have failed to secure daytime airplay slots on BBC Radio 1. Nonetheless, its most recent single,

"Why?," broke into the U.K. top 40 on the strength of its fan base. This year, Agent Sumo will release a hotly touted vocal version of "24 Hours" and play in Ibiza at Moneypenny's at El Divino.

"There are so many dance records trying to get on the Radio 1 playlist, you need to have a story and genuine support before you even think about going to the daytime people," says James Pitt, Virgin head of club promotion, who has a cautious approach to building the label's summer dance releases. "We're conscious not to over-market or over PR. We don't want to go in for big parties and lots of logos everywhere. If you've got the right record, the only thing you need to do is get it to the right DJs. We

ed production duo Slam, which will release "Visions" in September. "Visions" is a collaboration with Scottish vocalist Dot Allison from Slam's acclaimed *Alien Radio* set.

Soma MD Dave Clarke concurs with Virgin's select approach to Ibiza promotion, saying, "People can be receptive to new tunes and ideas as long as you keep away from English super clubs!" Slam will play the Subliminal/Underwater nights at Pacha and the Circo Loco after-hours parties at the DC10 bar (located at the foot of Ibiza Airport's runway). Last year's Circo Loco parties were considered among the coolest on the island.

The Eastwest Records dance imprint Code Blue has a busy summer ahead, with likely winners including "Ain't He Bad"

launch party later on in the season," says Watherston.

Club mixes of the first single, "So Nice," from Derrick Carter and DJ Marky should ensure additional presence on the more energetic dance floors. Last year, Code Blue's most successful records, Sono's "Keep Control" and Eddie Grant's "Electric Avenue," both gained an initial profile at the Winter Music Conference before reaching the dance floors of Ibiza.

At the Winter Music Conference this past March, the U.K. independent label Faith & Hope previewed one of the hottest Ibiza prospects with its first offensive on the island, Mint Royale's "Sexiest Man in Jamaica," taken from the act's impending set *Dancehall Places*. With only 30 vinyl copies pressed (the first acetate went to Norman Cook aka Fatboy Slim), the record has demonstrated enough crossover appeal to generate numerous licensing offers.

"We've had about 20 calls from majors—territories like America, Japan and Australia are pretty much gone already," says label manager Amul Batra. Mint Royale's "Anything," the first commercial single, also is gathering momentum in the U.K.

Nick Halkes, MD of Incentive, an affiliate of Ministry of Sound, has built up a network of local contacts in Ibiza. He suggests the personal touch is significant to the label's success. "If you are going to use an outside promotions company, you've got to make sure you use somebody who works your record rather than just acts as a glorified postman," he says. Incentive will capitalize on the current bootlegging vogue (combining two separate records to make a new one) with a potential smash, "Insane," from Dark Monks featuring Mim, which uses segments of Moby's "Go." The track already has support on Radio 1.

Dino Lenny's "Barbed Wire," featuring Wu-Tang members Sunz of Man & The Rza, and KMC's "I Feel So Fine" are also potential summer hits for Incentive. To maximize its impact in the territory, Incentive licenses its releases to various Spanish partners. The KMC track is licensed to Spanish label Valet, who partnered with Incentive on Static Revenger's "Happy People," its biggest Ibiza hit last year. "As an independent," says Halkes, "one of the strengths we have is the ability to pick and choose who we work with internationally." ■



hand-pick who we send it to, because, if everybody's got the same record, they're less likely to play it in the bigger places."

His sentiments are echoed by Portuguese producer Rui da Silva, who had a No. 1 U.K. hit last year with "Touch Me" on Kismet/Arista. "Although only a handful of DJs were playing it, it made a huge impact," says Da Silva.

Three of Virgin's biggest prospects this summer come via its French division, with David Guetta's "Love Don't Let Me Go," already a European hit, School's "H" and Cassius' "Sound of Violence." Cassius will DJ in Ibiza at Pacha during Erick Morillo and Darren Emerson's Subliminal/Underwater nights.

"It's a total scene," Morillo says of the 24-hour club culture in Ibiza, "and dance music is the soundtrack. It's a special place where dance music is embraced by the masses—not just a select few."

Among Virgin's success stories last year was Silicone Soul's "Right On" via Scottish independent Soma. The label, which has a licensing agreement with Virgin, also achieved success with Funk D'Void's "Diabla." This year, its prospects include Parisian DJ, Master H "Magic K" and respect-

from the U.S. Salsoul act First Choice, which already has gained support from U.K. commercial radio. Also from Code Blue, the German electropop act Toktok, voted best newcomer at last year's German Dance Music Awards, plans a Felix da Housecat remix of its first single, "Missy Queen's Gonna Die," which went top 30 in Germany last year and sold more than 50,000 copies.

MAKING HAPPY PEOPLE

Code Blue also will be pushing Brazilian vocalist Bebel Gilberto's debut album, *Tanto Tempo*, which has already sold half a million copies worldwide. Jamie Watherston, Code Blue head of club promotion, will capitalize on Gilberto's chill-out style, which is ideal for the Café del Mar crowd of Ibiza. "I'm doing a vinyl album sampler showcasing tracks from her forthcoming album, which will be specifically targeted at chill-out and bar DJs, with the hope of possibly doing a PA or



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countries charted	this week	last week	TITLE ARTIST	original label/publisher	countries charted
US, DE, NL, S, SW, UK, IRL, N, S, SA, (I) Apollonia	34	15	From Sarah With Love Sarah Connor - Epic (X-Cell/Epic/Sony)	EPIC	68
FR, MA, F, SW, NL, N, S, WA, (L) Sony	35	2	Goodnight Lovers Depeche Mode - Mute (Not Listed)	MUTE	69
FR, MA, F, SW, NL, N, S, WA, (L) Sony	36	16	Sous Le Vent Garou & Céline Dion - Columbia (Not Listed)	COLUMBIA	70
FR, MA, F, SW, NL, N, S, WA, (L) Sony	37	42	Immortelle Lara Fabian - Polydor (Not Listed)	POLYDOR	71
FR, MA, F, SW, NL, N, S, WA, (L) Sony	38	14	Je Serai (Ta Meilleure Ami) Lorie - EGP/Sony (Not Listed)	EGP	72
FR, MA, F, SW, NL, N, S, WA, (L) Sony	39	41	Total Eclipse Of The Heart Jan Wayne Meets Lena - Universal/Digipulse (Lost Boyz)	UNIVERSAL	73
FR, MA, F, SW, NL, N, S, WA, (L) Sony	40	13	Qui Est L'Exemple Rührl - Hostile/Virgin (Not Listed)	HOSTILE	74

Chart In The Middle for Market Airplay

The most aired songs in Europe's leading radio markets
TW=This Week, LW=Last Week, WOC=Weeks On Chart, TS=Total Stations

UNITED KINGDOM

Artist/Title	Original Label	TS	TW	LW	WOC	TS	TW	LW	WOC
DID YOU KNOW I LOVE YOU Jennifer Lopez/Don't Cost A Thing	Epic	1	1	10	10	1	1	10	10
UPSTUCK IN A MOMENT YOU CAN'T GET OUT OF U2	Island	2	4	12	12	2	4	12	12
FRAGS feat. MARY ELLEN MARKY	Capitol	3	3	10	10	3	3	10	10
PLANET PUNK'S HAVE THE RUN	Capitol	4	7	8	8	4	7	8	8
LEANN RIMES CAN'T FIGHT THE MOONLIGHT	Curb/Variouse	5	9	5	5	5	9	5	5
ALL SAINTS ALL HOOKED UP	London	6	2	11	11	6	2	11	11
TEXAS! TEXAS!	Mercury	7	8	13	13	7	8	13	13
CRAG DAVID WALKING AWAY	Wildstar	8	13	5	5	8	13	5	5
TEXAS! TEXAS!	Mercury	9	6	17	17	9	6	17	17
RUI DA SILVA TOUCH ME	Riviera/Arista	10	11	5	5	10	11	5	5
ROBBIE WILLIAMS DON'T TELL ME	Chrysalis	11	5	14	14	11	5	14	14
NONIQUER SKY	Maverick/Warner Bros	12	15	19	19	12	15	19	19
ROBBIE WILLIAMS DON'T TELL ME	Chrysalis	13	16	2	2	13	16	2	2
CRAG DAVID WALKING AWAY	Wildstar	14	30	11	11	14	30	11	11
GIGI D'AGOSTINO LA PASSION EP	Arista	15	16	3	3	15	16	3	3
EMINEM FEAT. DIDDY	Interscope	16	20	2	2	16	20	2	2
EMINEM FEAT. DIDDY	Interscope	17	5	17	17	17	5	17	17
EMINEM FEAT. DIDDY	Interscope	18	17	13	13	18	17	13	13
EMINEM FEAT. DIDDY	Interscope	19	19	1	1	19	19	1	1
EMINEM FEAT. DIDDY	Interscope	20	14	11	11	20	14	11	11

EUROPEAN RADIO TOP 50

EW	LW	WOC	Artist/Title	Original label	Total Stations/Airplay	New
1	1	14	MADONNA/DON'T TELL ME (Maverick/Warner Bros.)	EPIC	82	0
2	2	10	Jennifer Lopez/Don't Cost A Thing	EPIC	77	0
3	3	11	Robbie Williams/Don't Tell Me	CHRYSALIS	76	0
4	4	12	Craig David/Walking Away	WILDSTAR/ISLAND	80	0
5	6	8	Texas! Texas!	MERCURY	86	0
6	5	9	U2/Upstuck In A Moment You Can't Get Out Of	ISLAND	81	0
7	7	11	LeAnn Rimes/Can't Fight The Moonlight	CURB/VARIOUSE	85	0
8	8	11	Eminem Feat. Diddy	AFTERMATH/INTERSCOPE	85	0
9	9	13	Destiny's Child/Independent Women Part I	COLUMBIA	85	0
10	10	13	Britney Spears/Stronger	JIVE	85	0
11	11	13	Daft Punk/In My Time	DISCO	85	0
12	12	13	Daft Punk/In My Time	DISCO	85	0

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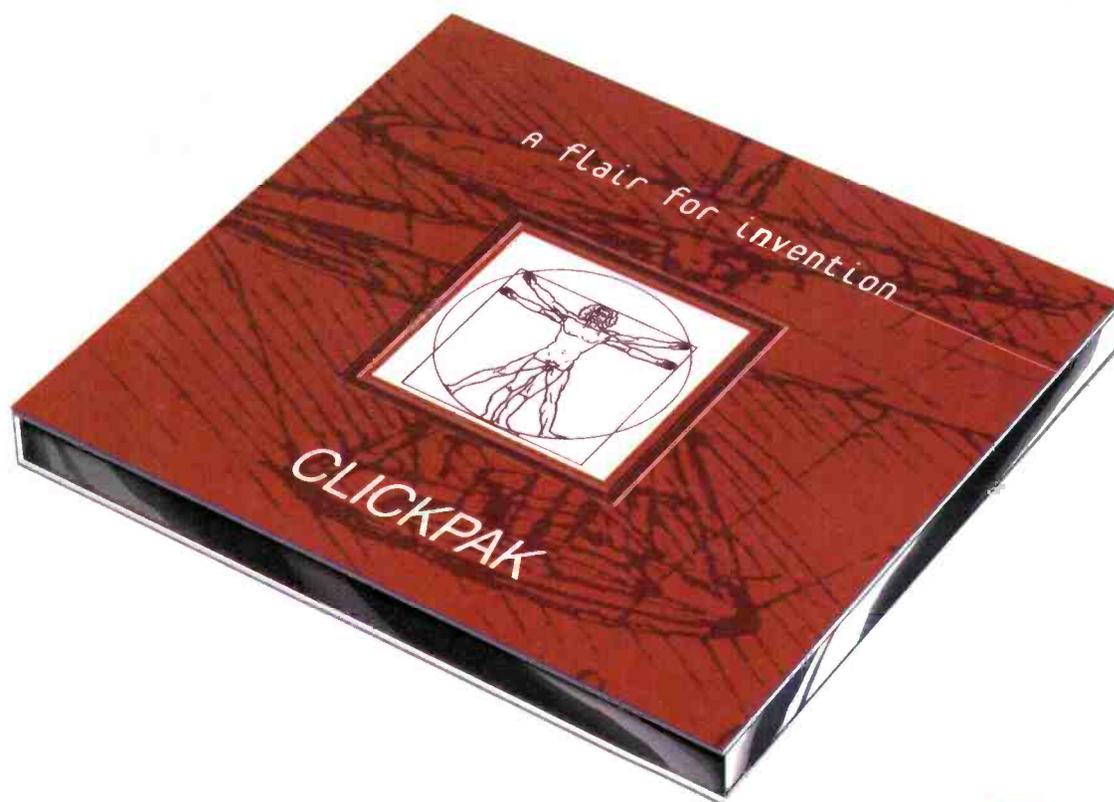
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INTERNATIONAL

HMV Canada Hits Impasse With Warner Retail Giant's Purchases Of New Releases On Hold After Terms Stalemate

BY LARRY LeBLANC

TORONTO—Despite formidable Canadian sales of 600,000 units for Red Hot Chili Peppers' 1999 album, *Californication*, HMV Canada looks unlikely to be racking the Warner act's follow-up album, *By the Way*, in any of its 98 stores here following the set's July 9 release.

Effective June 1, HMV Canada terminated buys of all new titles from Warner Music Canada and restricted catalog purchases following a breakdown in talks on terms. For several weeks, HMV Canada has been belatedly negotiating its annual agreements with all five majors here. The retailer, which has a 21% share of the Canadian music market, was able to agree to new deals with both BMG Music Canada and EMI Music Canada; however, industry sources indicate that Sony Music Canada turned down HMV's proposals and that Universal Music Canada—which was the last to begin its negotiations—may do the same. Only Warner has been cut off by HMV.

"BMG and EMI gave HMV what they wanted, but Warner said no," one

industry source explains. "To send a message, HMV cut Warner off. If the labels give in to HMV, the music business as we know it will be

forever changed. They want to keep [retail] prices where they are while making better margins."

Warner Music Canada CEO/president Garry Newman declines to comment on the cut-off. When asked about the issue, HMV Canada VP of product Jonathan Rees replies, "That's between us and them."

Another label source suggests, "The only one who loses in this situation is HMV. Within a five-minute walk of [most] HMV stores, there's another music store. Fans will go to Sunrise Records or Music World to buy the Red Hot Chili Peppers."

Tim Baker, buyer for Sunrise Records—which has 32 stores in Ontario—agrees. "HMV will be disappointing a lot of customers, who won't come back into their stores. And how long is HMV going to hold out? They know they'll miss out on the Red Hot Chili Peppers and the *Austin Powers* soundtrack, but for how long could they live without full catalog from Warner?"

HMV's North American operation launched in Canada in 1987, when it acquired the assets of Mister Sound and the Sherman Music chains. It started in Canada with 20 stores and a 2.5% market share;

today, it is Canada's national music retail leader. HMV also has 12 U.S. stores, overseen from Canada.

The current negotiations are the first to be conducted under the regime of Chris Walker, who was brought in to oversee umbrella operation HMV North America on an interim basis following Peter Luckhurst's resignation as president of



REES

HMV North America in January. The new management is moving toward a more centralized strategy for its decisions in buying and co-advertising, taking away some of the flexibility enjoyed by its stores' management.

Although based in Toronto, Walker continues to act as managing director for HMV's Asia-Pacific operation. After Walker's arrival here, two key HMV executives came from the retailer's U.K. operation: Rees, former head of rock and pop, and—as HMV Canada VP of operations—Gary Warren, who had been Northern (U.K.) divisional manager.

"I find it difficult to believe Sony will cave in," Baker says. "I must believe, if they do that, [Sony senior VP of sales] Don Oates will be ready to give other retailers the same deal."

Ken Kozey, purchasing manager at Handleman of Canada, adds, "It's a make-or-break situation with Universal [the Canadian market leader, with a 32% share]. HMV could do this to Warner because they aren't red hot."

Oates and Universal Music Canada president/CEO Randy Lennox both declined to comment.

Luckhurst's departure followed a year of executive shuffles at HMV North America. Sources indicated that his resignation was primarily over parent HMV Media Group's dissatisfaction with its North American market results.

Several industry figures have criticized what is seen as HMV's hard-nosed negotiating stance, given that Canada's music business has been locked in a sales slump for 30 months.

Kozey says, "HMV's timing amazes

me. They are struggling, but they are also in an industry that is suffering as well."

Sources suggest that HMV seeks to replicate many of its U.K. strategies in Canada under the new agreements, including aggressively pricing and exposing new product; providing pricing, discounting, and advertising consistency throughout its stores; building stronger markets for its classical and jazz catalogs; and establishing markets for CD singles and EPs. BMG Music Canada president Lisa Zbitnew says, "Much of what they are doing is taking programs that have worked in the U.K."

EMI Music Canada president Deane Cameron says: "What's been explained to us is that labels will get the exposure promised when agreeing to participate in national promotions. Everything is more defined and streamlined."

To immediately spur sales, HMV Canada has inaugurated two programs featuring in-store, media, and online advertising: HMV Exposed, which labels can specifically buy into for new artist releases, and HMV Recommends, where the chain prioritizes certain titles by veterans in varied genres that are deemed appropriate for its customer profile.

Rees explains, "We are trying to bring some consistency to the stores, so that when we tell customers through press ads or whatever that we think these titles are worth listening to, they can go into all of our stores and find those titles merchandised."

Whatever the outcome of the negotiations, HMV Canada's competitors are already signaling they expect any favorable terms given by major labels to be offered to them as well. Kozey says, "We are all waiting to see what happens."

Zomba Strikes New Deals While BMG Talks Continue

BY GORDON MASSON

LONDON—While Bertelsmann chairman/CEO Thomas Middelhoff locks horns with Zomba counterpart Clive Calder in the continuing talks regarding BMG's acquisition of Zomba (*Billboard*, June 22), for the latter, at least, it seems as if it's business as usual.

In the past few weeks, Zomba International Record Group has inked various deals covering Spain, Portugal, Germany, Austria, Norway, and Denmark, while a pact with EMI covering other territories in Europe is expected imminently.

Meanwhile, other licensing and distribution partners around the world are following the developments with interest, in the knowledge that should BMG's acquisition proceed, it will probably kill the likelihood of a contract renewal.

Because of the impending takeover of Zomba by Bertelsmann for a reputed \$2.8 billion, it is thought that a number of the deals Zomba is involved in may be short-term. *Billboard*

understands, for example, that the extension of a licensing and distribution deal with EMI for various international territories will only be for one more year. The existing EMI/Zomba deal dates back to 1996. The proposed extension to this deal, through EMI's Virgin affiliates, covers parts of Continental and Eastern Europe, Latin America, Africa, and

the Middle East. Neither company will comment on the deal, but Stuart Watson, managing director of Zomba International Record Group, and Emmanuel de Buretel, chairman/CEO of EMI Recorded Music Continental Europe, have been involved in negotiations for some time.

Elsewhere, V2 is extending an exclusive distribution agreement with Zomba's companies in Germany and Austria. The two labels have also signed a licensing deal in Spain and Portugal, under the terms of which Zomba Records Spain will be responsible for handling all marketing and promotional activities for V2's artists in the region. No time

frame has been given on either transaction. V2 already has an ongoing licensing agreement with Zomba in Australia and New Zealand.

V2 Music Group CEO Stephen Navin says: "We looked at all the options for Spain and Portugal, and Zomba particularly impressed us with their enthusiasm and commitment

to V2. We already have a strong relationship with Zomba in Germany, where we have just agreed to extend our distribution agreement, and they have done a terrific job as our licensee in Australia and New Zealand."

Zomba's Watson comments that the extension of the companies' co-operation "reflects the perfect fit between V2's wealth of artists and our own roster. While V2 is currently showing that it can score with pop as well as dance and rock, Zomba is broadening its A&R base to include R&B and rock, as well as pop."

Zomba believes that V2's breakthrough artists—including Grandaddy, Brendon Benson, Mercury Rev, and Elbow—will provide a good fit with Zomba's newly established acts in Spain and Portugal, such as Groove Armada, Tool, and local artists Chenoa, Vanessa, and Las Hijas del Sol.

Meanwhile, Jive/Zomba has folded its affiliates in Norway and Denmark. Effective July 1, the company's releases in those countries are licensed to EMI Recorded Music, Zomba's distributor in Sweden and licensing partner in Finland. The terminations are part of a strategy to increase the business focus on Sweden, "including a likely entry into local A&R" there, according to Watson.



WATSON



Destiny Fulfilled. Columbia act Destiny's Child met up with senior Sony Music Europe (SME) execs during its recent sell-out shows at London's Wembley Arena to collect special awards marking combined album and single shipments to date of more than 8 million units in Europe. Pictured, from left, are SME president Paul Burger; Destiny's Child members Beyoncé Knowles, Michelle Williams, and Kelly Rowland; SME senior VP of marketing Julie Borchard; artist manager Matthew Knowles; and SME international marketing manager (Columbia) Penny Morgan.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(ORION PUBLICATIONS INC.) 06/26/02		(OFFICIAL UK CHARTS CO.) 06/24/02		(MEDIA CONTROL) 06/25/02		(SNEP/IFOP/TITE-LIVE) 06/25/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	NEW	3	NEW	3	3	3	3
4	NEW	4	NEW	4	4	4	4
5	NEW	5	7	5	8	5	7
6	6	6	4	6	5	6	5
7	9	7	NEW	7	7	7	6
8	4	8	2	8	NEW	8	51
9	5	9	5	9	6	9	17
10	3	10	8	10	NEW	10	14
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	16	11	NEW	11	NEW	14	22
12	15	12	NEW	15	19	28	NEW
14	NEW	22	NEW	16	NEW	29	54
15	NEW	23	NEW	18	NEW	31	76
19	NEW	24	NEW	23	46	32	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	2	1	2
2	NEW	2	50	2	3	2	1
3	1	3	2	3	6	3	4
4	6	4	NEW	4	1	4	5
5	4	5	3	5	7	5	3
6	3	6	9	6	4	6	11
7	2	7	6	7	11	7	8
8	NEW	8	7	8	9	8	12
9	NEW	9	8	9	14	9	30
10	5	10	NEW	10	8	10	29

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDS CAN) 07/06/02		(AFYVE) 07/06/02		(ARIA) 06/24/02		(FIMI) 06/24/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	NEW	1	NEW
2	2	2	2	2	1	2	2
3	3	3	NEW	3	2	3	4
4	6	4	NEW	4	3	4	1
5	5	5	3	5	6	5	3
6	4	6	NEW	6	4	6	7
7	7	7	1	7	NEW	7	6
8	8	8	4	8	5	8	5
9	RE	9	7	9	10	9	NEW
10	RE	10	5	10	15	10	8
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	17	12	NEW	19	NEW	13	19
14	24	14	NEW	21	NEW	21	NEW
16	26	16	NEW	22	27	22	33
19	RE	19	NEW	28	NEW	24	36
20	28	20	NEW	30	35	27	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	NEW	2	2	2	3	2	2
3	4	3	7	3	4	3	4
4	2	4	4	4	5	4	3
5	NEW	5	3	5	7	5	5
6	5	6	6	6	2	6	8
7	3	7	NEW	7	6	7	10
8	RE	8	9	8	18	8	7
9	8	9	10	9	10	9	12
10	10	10	8	10	11	10	6

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse

Edited by Nigel Williamson



MOSCOW TRIP: Trip-hop trio **Morcheeba** chose Moscow to launch its fourth album and forthcoming world tour when it performed at the city's Academic Drama Theater June 15. The U.K.-based group, which has enjoyed international success with such albums as *Big Calm* and *Fragments of Freedom*, releases *Charango* (EastWest) July 1. Yet many Russian fans at the concert already knew the new material, as the album has for some weeks been available in a pirated version retailing on the street for 40 rubles (\$1.27). "Our record company doesn't sell many records in Russia. We make music for people to listen to, so if they are listening, that's terrific," the band's **Paul Godfrey** tells *Billboard*. "Although it does help if we get paid." Although the Russian record industry is struggling to survive because of endemic piracy, the live scene in Moscow is thriving and growing rapidly. "In June alone we've had **Manu Chao**, **A-ha**, **Al Jarreau**, **Rammstein**, **Joe Cocker**, **Garbage**, **Ozzy Osbourne**, and **Morcheeba** all scheduled to play here," a spokeswoman for top Moscow agency Melnitsa reports. Morcheeba's world tour during the next 18 months will take the band to Europe, North America, Australasia, Japan, and China.

NIGEL WILLIAMSON

A-HA! THAT'S HOW: After some 20 years on the music scene, Norwegian pop trio **A-ha** is seeking to share with



A-HA

From *Weddings and Funerals*, was held June 21 in the Yugoslavian city of Vrsac. Bregovic, the Balkans' biggest star—who is signed to Universal for much of the rest of the world—employs several guests on the album, including Serbian Gypsy singer **Saban Bajramovic**. In the Balkans, the album is released by Belgrade-based newcomer Music Star Production. Bregovic and his **Wedding and Funeral Orchestra** also recently performed another new work in Paris called "My Heart Became Tolerant." The work seeks to reconcile Christian, Muslim, and Jewish communities and features Arabic singers, a Russian Orthodox choir from Moscow, and a women's polyphonic vocal group from Bulgaria.

PETAR JANJATOVIC

OUTLANDISH OPPORTUNITY: Danish hip-hoppers **Outlandish** hope that recent dates supporting **Busta Rhymes** on his European tour have set them up nicely for the release of the group's second album in September. Outlandish was booked after someone at **Clive Davis'** J Records heard the trio's 2000 debut, *Outland Official*, which won a Danish Music Award. "We saw the dates as a unique chance before the new album," BMG Denmark product manager **Torben Johansen** says. "The band has had some international recognition in the past two years, and we viewed the opportunity as a teaser for the upcoming record and a door-opener for deals in other territories. The crowd went particularly crazy in Germany." Outlandish's new material marries hard-hitting lyrics about the plight of immigrants in Denmark to various ethnic-flavored musical styles.

CHARLES FERRO

ALL THE BEST: Marking his 30th anniversary as a recording artist, **Tomas Ledin's** new album, *Hela Vägen* (All the Way), on Anderson Records, is destined to be one of the biggest albums of the year in Sweden. "I have recorded some 20 albums, and I must always say I think I've done the best album so far," he says. "But I really think this album contains some of the best songs I've written in many years." Ledin first recorded in 1972, but it is his '90s albums and his relentless touring that have made him a legend at home. His 2001 hit collection, *Festen Har Börjat* (The Party Has Begun), sold 260,000 copies, reaching triple-platinum and outselling the No. 2 album of the year by 100,000 units. The new album will be accompanied by an extensive summer tour. "With the last studio album, I tried to reach out and try some other moods and sounds, and we were looking outward," Ledin says. "With this album, I had another attitude, to look inside. It's a more personal album."

JEFFREY DE HART

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THE NETHERLANDS

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(STICHTING MEGA TOP 100) 06/24/02				
SINGLES				
1	7	1	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
2	5	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
3	1	3	WITHOUT ME	EMINEM INTERSCOPE
4	4	4	DESENCANTÉE	KATE RYAN ANTLER-SUBWAY/EMI
5	2	5	DANSPLAAT	BRAINPOWER PIAS
ALBUMS				
1	1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
2	3	2	MARCO BORSATO	ONDERWEG POLYDOR
3	2	3	SHAKIRA	LAUNDRY SERVICE EPIC
4	6	4	BLOF	BLAUWE RUIS EMI
5	7	5	HANS TEEUWEN	DAT DAN WEER WEL CNR/ROADRUNNER

SWEDEN

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(GLF) 06/20/02				
SINGLES				
1	1	1	VI SKA TILL VM!	MAGNUS UGGLA COLUMBIA
2	2	2	WITHOUT ME	EMINEM INTERSCOPE
3	3	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
4	4	4	IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR
5	7	5	DON'T LET ME GET ME	PINK ARISTA
ALBUMS				
1	1	1	MAGNUS UGGLA	KLASSISKA MUSTERVERK COLUMBIA
2	3	2	THE REAL GROUP & ERIC ERICSON	STAMNING VIRGIN
3	4	3	EMINEM	THE EMINEM SHOW INTERSCOPE
4	2	4	TOMAS LEDIN	HELA VÄGEN ANDERSON/WARNER
5	5	5	KENT	VAPEN & AMMUNITION RCA

SWITZERLAND

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(MEDIA CONTROL SWITZERLAND) 06/25/02				
SINGLES				
1	1	1	WITHOUT ME	EMINEM INTERSCOPE
2	3	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
3	2	3	WHAT'S LUV?	FAT JOE FEATURING ASHANTI ATLANTIC
4	6	4	XDONO	TIZIANO FERRO EMI
5	13	5	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
ALBUMS				
1	2	1	EMINEM	THE EMINEM SHOW INTERSCOPE
2	3	2	PATRICK BRUEL	ENTRÉE DEUX RCA
3	1	3	RENAUD	BOUCAN D'ENFER VIRGIN
4	NEW	4	PAPA ROACH	LOVEHATE TRAGEDY DREAMWORKS
5	8	5	SHAKIRA	LAUNDRY SERVICE EPIC

IRELAND

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(IRMA/CHART TRACK) 06/21/02				
SINGLES				
1	1	1	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
NEW	NEW	2	RAMP! THE LOGICAL SONG	SCOOTER EDEL
4	4	3	HERO	CHAD KRUEGER FEATURING JOSEY SCOTT ROADRUNNER/UNIVERSAL
2	2	4	WITHOUT ME	EMINEM INTERSCOPE
5	5	5	JUST A LITTLE	LIBERTY X V2
ALBUMS				
1	1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
3	3	2	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE
2	2	3	KORN	UNTOUCHABLES EPIC
NEW	NEW	4	PAPA ROACH	LOVEHATE TRAGEDY DREAMWORKS
4	4	5	DIDO	NO ANGEL CHEEKY/ARISTA

AUSTRIA

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(AUSTRIAN IFPI/AUSTRIA TOP 40) 06/25/02				
SINGLES				
1	1	1	WITHOUT ME	EMINEM INTERSCOPE
2	2	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
3	3	3	PERDONO	TIZIANO FERRO EMI
4	4	4	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
5	5	5	JUST MORE	WONDERWALL WEA
ALBUMS				
1	1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
2	2	2	KORN	UNTOUCHABLES EPIC
3	3	3	SEER	JUNISCHEE COLUMBIA
5	5	4	SHAKIRA	LAUNDRY SERVICE EPIC
4	4	5	DAVID BOWIE	HEATHEN COLUMBIA

BELGIUM/FLANDERS

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(PRO/MUVI) 06/26/02				
SINGLES				
3	3	1	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
2	2	2	WITHOUT ME	EMINEM INTERSCOPE
7	7	3	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
1	1	4	DANCE WITH ME	112 ARISTA
4	4	5	IF TOMORROW NEVER COMES	RONAN KEATING POLYDOR
ALBUMS				
1	1	1	MARCO BORSATO	ONDERWEG POLYDOR
2	2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
5	5	3	KORN	UNTOUCHABLES EPIC
11	11	4	SAMSON & GERT	OH LA LA LA! (S & G 12) STUDIO 100/UNIVERSAL
3	3	5	MOBY	18 MUTE/PIAS

MALAYSIA

TW	LAST WEEK	THIS WEEK	ARTIST	ALBUM
(RIM) 06/24/02				
ALBUMS				
2	2	1	SHEILA ON 7	07DES SONY
7	7	2	SITI NURHALIZA	SANGGAR MUSTIKA SUWAH
8	8	3	VARIOUS ARTISTS	POP NSR
14	14	4	VARIOUS ARTISTS	JUNJUNGAN MULIA 3 WEA
5	5	5	ELLA	PUTERI ROCK WEA
3	3	6	VARIOUS ARTISTS	MEGAHITS 11 EMI
4	4	7	LINKIN PARK	HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS.
111	111	8	SPIDER	ALADIN NAR
6	6	9	SUN YAN ZI	LEAVE WEA
NEW	NEW	10	KRU	KRUJAJAN EMI

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 Heaven (S)				6	5				10	
CELINE DION A New Day Has Come (S)					8			9		9
EMINEM The Eminem Show (U)	1		1	1	3	1		1	1	1
RONAN KEATING Destination (U)			5	5				3		7
KORN Untouchables (S)	3			4		7		6	4	
PINK Missundaztood (B)	10			7		10				
SHAKIRA Laundry Service (S)				3		6		2	6	3

Oz Originals Lose Out In Court Case

Guitarist Housden Gets To Keep Little River Band Name

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Three original members of '70s/'80s Australian hitmakers Little River Band (LRB)—singer Glenn Shorrock and guitarists "Beeb Birtles" (Gerard Bertelkamp) and Graehame Goble—have lost their bid to tour under the name.

The Federal Court in Melbourne ruled June 12 that the act's name is now owned exclusively by Steve Housden, who joined as guitarist six years after the band formed in 1975. The original LRB toured North America 13 times between 1976 and 1983 and scored more than six U.S. top 10 singles for EMI's Harvest and Capitol imprints—most notably "Reminiscing," which peaked at No. 3 on The Billboard Hot 100 in May 1978.

Shorrock exited the lineup in February 1982, Birtles in October 1983, and Goble in 1991. Housden has continued touring, primarily in the U.S., as LRB, with a lineup that includes bassist Wayne Nelson, who joined in 1980.

In February, Goble, Shorrock, and Birtles decided to re-form as the Orig-

inal Little River Band. Housden initiated action to stop their use of the name, claiming it would "damage" the reputation of his lineup. According to



BIRTLES

documents tendered by Housden in court, his version of the LRB earned \$2.5 Australian (\$1.4 million) from touring in 2001.

Shorrock, Birtles, and Goble were claiming rights to the name as founder members and writers of its hits, but Housden produced a letter

signed by Goble in the early '90s that transferred the trademark to LRB's trading company, We Two Pty Ltd., which at that stage only listed Housden as a director.

Although the Housden-led LRB has a low profile in Australia, the court found its operation of a Web site constituted usage globally. Under the new settlement, Goble, Shorrock, and Birtles cannot use the name or logo but can "refer to the reality" that they were in the original lineup. Nashville-based Birtles says, "We can advertise that we were the founding members."

The three will perform as Goble, Shorrock & Birtles in Australia, where they intend to tour through September and October and plan to release a live album recorded earlier this year. A new studio album is also scheduled, and the trio will tour the U.S. in 2003. "There is still a big following for our kind of music," Birtles says, "in the wake of 'heritage rock' and with baby boomers looking for new music in our style."

Housden could not be reached for comment.

High-Profile Departure At Sony Confirms Asian Market Woes

BY WINNIE CHUNG

HONG KONG—The ongoing difficulties of the music market in the Far East are illustrated by the words of departing Sony Music Asia marketing VP Andy Yavasis, who describes himself as "a luxury the company can no longer afford."

Yavasis would have had 18 months left on his contract after his June 30 departure; he was on an expatriate package, which meant he received a significantly higher salary than locally hired staff, as well as a housing allowance. He had been based in Hong Kong since Sony Music Asia moved its regional headquarters here in 1995.

New Zealander Yavasis joined Sony Music Asia as marketing VP in 1993, when the label first set up a regional office in Singapore. Before that, he had served at BMG International in Hong Kong as VP of strategic marketing for one year, after having been at CBS/Sony Australia for 15 years.

Although he insists that Sony has been "magnanimous in the way they have approached this whole matter," Yavasis notes, "The market has been on a downward spiral for at least two years now. I've obviously become a luxury they can no longer afford."

In the Asian region, Yavasis worked on the successful breaking of such Sony pop and crossover acts as Savage Garden, Ricky Martin, Anggun, Jennifer Lopez, and Mandy Moore.

Industry figures around the region have expressed surprise at Yavasis' departure. "He's a very professional guy and highly respected by everyone who has worked with him," says Michael Hosking, managing director of Manila, Philippines-based concert promoter Midas Promotions. "The music industry is certainly worse off for his departure."

Ruuben van den Heuvel, VP of music, talent, and artist relations

at Hong Kong-based music broadcaster Channel V, notes: "Andy has always been the driving force in our relationship with Sony Music. He was there at the start and always championed our cause."

It is not known whether Sony Music Asia will fill Yavasis' position with a local candidate. Sony Music Asia president Richard Denekamp says he is reviewing his options. Yavasis has not yet confirmed his own future plans.

Executive Turntable

RECORD COMPANIES: Carol Wright has been named VP of international marketing for Decca Music Group in London. Wright was a consultant for Latin Internet portal Yupi/MSN and for digital-music subscription platform MusicNet.

Dominic Fyfe is named executive producer of A&R at Decca Music Group in London. He was head of A&R/chief recording producer at classical indie Nimbus Records.

Elias Siahamis is named finance director of Universal Music Greece in Athens. He was finance director of Sony Music Greece.

MUSIC PUBLISHING: Patrik Sventelius is named managing director of Sony/

ATV Music Publishing Nordic in Stockholm. He was local A&R manager of V2 Music Scandinavia.

RELATED FIELDS: Jeremy Silver is named managing director of Cambridge, U.K.-based music composition technology company Sibelius Software. He was executive VP of San Francisco-based Internet music firm Uplister.

MUSIC RETAILING: Helen Gourley is promoted to Internet manager of HMV U.K. in London. She was Internet buyer.

Gary Coller is promoted to e-commerce development manager of HMV U.K. He was e-commerce information technology manager.



SILVER

NEWSLINE...

Thirty-five years after the release of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, the men who produced the album and its landmark cover art are being honored by global authors' rights body CISAC. Producer George Martin and artist Peter Blake are among the five recipients of CISAC Gold Medals, which honor "outstanding creators and their work in the field of rights protection across all artistic genres." The medals will be presented Sept. 22 at London's Grosvenor House Hotel, during the opening gala banquet of the 2002 CISAC World Congress. At each congress, the medals are the gift of the host nation; one choice has been made by each copyright society in the U.K. and Ireland. The other honorees are Maureen Duffy, lifetime president of the (literary) Authors Licensing and Collecting Society; film director John Boorman; and veteran Irish act the Chieftains. The congress begins Sept. 23 at the Queen Elizabeth II Conference Centre.

TOM FERGUSON

Universal Music International's Japanese subsidiary, Universal Music K.K. (UMKK), has moved into a glittering new home in the heart of Tokyo. UMKK's new head-office building, located in the upscale Aoyama district, brings under one roof departments and affiliated companies that until now have been scattered over eight separate locations. The company began operations in its new premises June 17. UMKK president Kei Ishizaka says, "We are proud to say that this is a truly appropriate location for an entertainment business such as ours."

STEVE McCLURE

Universal Music France has launched a new Paris-based label, AZ, which will handle international repertoire from Polydor U.K. and Universal Island U.K., alongside national repertoire from the Baxter and Island France labels. AZ will also be the French label for all new artists signed to Universal Music companies outside the U.S. and the U.K. Operational from July 1, AZ will have 16 staffers, including all current Island France employees, and will be headed by newly appointed managing director Valéry Zeitoun, reporting to Universal Music France president/CEO Pascal Negre. Zeitoun was previously director of promotion and marketing for Polydor France.

TOM FERGUSON

U.K. music-industry trade associations have launched a "mentoring" program backed by the government's Department of Trade and Industry. The Music Industry Mentoring Scheme is headed by Chris Wright, chairman of the Chrysalis Group. Following the success of a pilot program organized by labels body the Assn. of Independent Music (AIM), three other groups—the Music Managers Forum, the Assn. of Professional Recording Services, and the Music Producers Guild—have been collaborating with AIM to launch the industry-wide initiative. The objective is to use the skills and experience of top industry executives to support and guide developing individuals and companies. Telstar managing director Jeremy Marsh, BMG Music U.K. commercial director Brian Hopkins, and Mute Records chairman Daniel Miller are among 50 execs who have been trained in mentoring techniques.

GORDON MASSON

Jon Webster, a former managing director of Virgin Records U.K., is joining London creative communications firm Clinic in a consultancy role. Webster's 27-year association with Virgin—latterly as a consultant—ended in late 2001. Clinic, whose clients include satellite broadcaster BSkyB, Virgin, UGC Cinemas, Sony, and Orange, was formed in 1983. "I've been looking for a new challenge since leaving Virgin and have always admired the talents of the team at Clinic," Webster says. "With its stability of personnel and friendly, creative atmosphere, it reminds me of the heyday of the Virgin label." Clinic operates as a consultancy, mainly in entertainment and media.



WEBSTER

TOM FERGUSON

Sony Music Italy has restructured its operations, bringing together the previously separate marketing and A&R functions for its three labels, Epic, Columbia, and S4. Under the new structure, Epic's international marketing manager, Marco Borasi, becomes senior director of marketing for the whole group, and Epic's artistic director Rudy Zerbi becomes senior director of A&R. They report to newly appointed Sony Music Italy VP Massimo Bonelli, who was previously managing director of Epic. Bonelli reports to Sony Music Italy president Franco Cabrini.

MARK WORDEN

Spellemannprisen In Doubt

NRK Reluctant To Co-Finance Norwegian Awards Show

BY KAI R. LOFTHUS

OSLO—The Norwegian record industry is evaluating the future of its annual awards ceremony Spellemannprisen in the face of public broadcaster NRK's reluctance to co-finance the show with the Norwegian affiliate of the International Federation of the Phonographic Industry (IFPI) and local indie labels' association FONO.

In a recent letter to the Spellemannprisen organizers, the broadcaster said that it prefers its involvement with the event—traditionally held in February—to be based on a simple “transmission model” rather than a “co-production model.” Industry sources suggest the situation may lead

‘Spellemannprisen became a bit too expensive for NRK, maybe as a result of their internal invoicing procedures.’

—INDUSTRY SOURCE

to a revamp of Spellemannprisen, which for 30 years has honored the creative accomplishments of Norwegian artists and composers.

In a letter responding to NRK, Spellemannprisen secretary Sæmund Fiskvik thanked NRK “for a long and pleasant co-operation” during the past 30 years that it has televised the event. He added that the situation would be discussed internally before any final decision is made. Fiskvik and NRK project manager Jon Ola Sand declined to comment further.

But one industry insider comments that the NRK decision “shouldn't come as a surprise,” citing a series of budget cuts at the broadcaster in recent years.

Another executive, who declines to be identified due to the sensitivity of the discussions, adds: “Spellemannprisen became a bit too expensive for NRK, maybe as a result of their internal invoicing procedures within the corporation. The awards will indeed carry on, but we will need to discuss in which shape and form. Perhaps we have set the standards too high. We may not need to have a grand TV show, or maybe we should collaborate with another TV station [instead of NRK].”

When asked whether the IFPI and FONO could afford to finance the show on their own, another source says: “Yes, we can afford it, but we need to have a TV partnership. The question [should instead be] if it's interesting to put so much money into the event. The most natural thing would be to collaborate with NRK or another TV station and secure sponsorship funds.”

Toshiba-EMI's Utada Brightens Sales Gloom

BY STEVE McCLURE

TOKYO—Toshiba-EMI superstar Utada Hikaru has given the ailing Japanese music industry a rare piece of good news.

Utada, 19, has become the first Japanese recording artist to score first-week over-the-counter sales of 2 million units here with three consecutive albums, according to data collected by trade publication *Oricon*, which publishes weekly Japanese sales charts.

As of June 24, the female vocalist's third album, *Deep River* (Eastworld/Toshiba-EMI), had sold some 2.35 million copies at retail, according to *Oricon*. It was released June 19.

Toshiba-EMI claims *Deep River* racked up retail sales of 1.6 million on its first day of release. Shipments were 3.5 million as of June 21, according to the label.

Tower Records K.K. managing director Keith Cahoon tells *Billboard* that the album's first-week sales were higher than those of any other album handled by Tower Japan in the 22 years since it launched.

Utada's 1999 debut, *First Love*, is Japan's best-selling album ever, with shipments of almost 10 million units, according to Toshiba-EMI. Her second album, *Distance*, has shipped 5.4 million units since its March 2001 release, the label says, and her 11 singles have shipped more than 13 million units in total.



Roach Material. DreamWorks/Universal act Papa Roach set the scene for the June 17 release of its new album, *lovehatetragedy*, in the U.K. with a one-off show May 18 at London's Mean Fiddler club. The band played the live show during a week of promotional activity in the U.K., France, and Germany. Pictured before showtime at the Mean Fiddler are, from left, band members Dave Buckner and Tobin Esperance (crouching), DreamWorks U.S. head of international Mel Posner, band member Jacoby Shaddix, Universal Music International senior VP of marketing and A&R Max Hole, Universal Music International VP of marketing for MCA/DreamWorks Nina Hansdotter, and band member Jerry Horton.

Italian Labels Awaiting Government Budget Decision On Sales-Tax Cut

BY MARK WORDEN

MILAN—The Italian music industry is anxiously waiting to see whether the government will bow to pressure and lower sales tax on recorded music in its forthcoming budget, for which a date will be set within the next two weeks.

After a petition signed by 150 artists was carried as a full-page advertisement in two of Italy's major daily newspapers, Italian music executives are confident they have finally persuaded the government to lower the sales tax from its current 20% rate.

The petition, which took the form of an open letter to prime minister Silvio Berlusconi, finance minister Giulio Tremonti, and culture minister Giuliano Urbani, was signed by a number of leading artists, including Andrea Bocelli, Laura Pausini, Eros Ramazzotti, and Zucchero.

Appearing in the June 12 editions of *La Repubblica* and *Il Corriere della Sera*, the petition noted that recorded music in Italy attracts one of the highest tax rates in Europe (20%), while the rate for other “intellectual products,” such as books, is only 4%. It also underlined the signatories' belief that the high tax rates contribute to piracy—which the International Federation of the Phonographic Industry estimates now accounts for 25% of the Italian music market—and that this is to the detriment of Italy's legal music industry, which provides employment for an estimated 115,000 people.

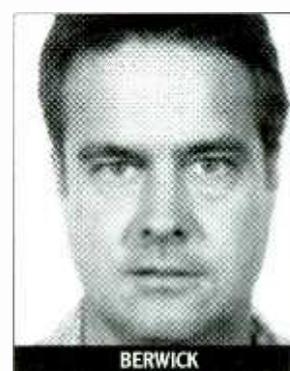
The Italian industry is clearly pleased with its efforts. Adrian Berwick, president/CEO of BMG Ricordi and a committee member of labels body FIMI, says: “I'm really proud of the way the industry has pulled together on this one. The petition was put together in

no time at all, showing a unity that may have been lacking in the past. When we put our minds to it, we really can achieve things.”

FIMI director general Enzo Mazza calls the petition “a great effort and an important gesture, which is gaining a



MAZZA



BERWICK

lot of publicity. It now, of course, remains to be seen what the government will actually do.”

Earlier this year, the music industry used the annual Sanremo Song Festi-

val and its vast TV audience to bring attention to its current plight (*Billboard*, April 6). That appeared to work, as the week following the festival, Urbani met with FIMI and other industry representatives to assure them that the sales tax would be lowered “by the summer.”

Summer is now here, and the budget is imminent. While the government waits for the European parliament to decide on legislation for the entire European Union (EU), under EU regulations, individual member states are entitled to make temporary adjustments to the sales tax on music product. While the initial draft of the budget does not mention the sales tax on CDs, parties in both the government and the opposition are expected to propose amendments for its lowering from 20% to between 10% and 15%.

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable. Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com feature the products on its site. *Brian Garrity, N.Y.*

Trans W-

Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Alt-schul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the Cooper tells Bulletin, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill."

Melinda Newman

U.S. Sh... U... Kevin... named... created... executiv... and sale... Strategic... (WSM), eft... Monday. G... relocate fro... to Los Angel... report to Scot... Pascucci, pres... WSM, the catak... Group.

Melinda Newman

Tonos Names Co

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth "R-

MERCHANTS & MARKETING

Music-Related Licensing Gaining A Stronger Foothold

'The Osbournes,' Phish, And Elvis Presley Enterprises Are Among Those Steadily Rolling Out Branded Products

BY STEVE TRAIMAN

NEW YORK—Retail sales of licensed goods based on recording-industry personalities and celebrities and resulting royalties were one of the bright spots of last year, as the overall licensing market was down about 4.4%.

"In the case of Licensing 2002 [held June 11-13 at Javits Convention Center in New York], there is growing evidence that music celebrities with licensing programs are using the show as their platform to licensees, retailers, and promotional partners," GM Diane Stone says of expo producer Advanstar Communications.

Charles Riotto, president of show sponsor International Licensing Industry Merchandisers' Assn. (LIMA), adds: "Music is such an important part of our culture that an increasing number of musical acts take advantage of the opportunity to provide their fans with creative merchandise."

At this year's show, Elektra's Phish became one of the first bands to take a booth to promote its Phish Dry Goods; Epic/Sony trio 3LW signed autographs at its Global Icons licensing rep's booth; Kim Carnes debuted her new line of self-conceived greeting cards, and the product line Annette Funicello, America's Sweetheart was launched through TradeMarketing Services. Elvis Presley Enterprises made the biggest impact with a potent array of programs built around the 25th anniversary of his death, and MTV's *The Osbournes* easily had the largest array of licensed merchandise for a newcomer via Signatures Network (*Billboard*, June 15).

Estimated licensing royalty revenue from the music/video product category was 1.6% of the total \$5.6 billion in the annual 2001 LIMA Harvard/Yale industry study. The almost \$85 million was a 36% increase from the prior year's \$62.5 million, translating into \$1.6 billion in retail sales of licensed goods.

WHY 'DO THE SHOW'?

Elektra product development manager Kelly Longfield recalls that Phish debuted in 1983 and launched its own Dry Goods merchandise entity in 1988. The band signed with Elektra in 1991, and of its 11 albums, *A Live One* is platinum and five are gold. *Farmhouse*, released in 2000, is the most recent studio album, and the Live Phish series (the current live-album release program) retails through Phish Dry Goods for \$20 (double-CD) and \$23 (triple-CD). "Phish has prided itself on being ahead of the trend, and we're interested in the possibility of finding other licensees," she notes. "It's been an exciting show, with great recognition for the band and interest for calendars, action figures, and hats, among other categories."

ELVIS & OSBOURNES ARE HOT

As the August silver anniversary of his death approaches, Presley has never been hotter in the licensing arena, Elvis Presley Enterprises CEO Jack Soden notes. At Bertelsmann, RCA Records is readying the *Elvis 30 #1 Hits* CD for release with a unique wrinkle: A new remix of "A Little Less Conversation" hit No. 1 on the U.K. charts and will be released in the U.S. soon. If it tops The Billboard Hot 100, RCA will add the single



Signatures Network licensing and marketing VP Matt Hautau previews a sampling of *Osbournes*-related gear, one of the properties enjoying the music-related merchandising boom. (Photo: Steve Traiman)

and make the CD *31 #1 Hits*. Bertelsmann's Gruner + Jahr USA magazine division will release *Elvis, Then & Now*, the only authorized "bookazine" produced with special access to

Graceland's 40,000-plus photo-library archives. Gruner + Jahr senior VP Dan Rubin says, "It will include a complimentary CD with 'Heartbreak Hotel' and a rare version of 'In the Ghetto' as a

collectible bonus." Also accessing the Graceland archives is Universal Studios Home Entertainment, for the July 30 DVD/VHS release of *Elvis: His Best Friend Remembers*. The collectible tribute from real-life best buddy "Diamond Joe" Esposito as a DVD bonus has a music video of "Cry Like Memphis" by Tamara Walker.

The popularity surrounding *The Osbournes* is also creating a merchandising bonanza. Signatures Network licensing and marketing VP Matt Hautau says, "I've never seen anything take off like the phenomenon of MTV's *The Osbournes*. They're as big as any property we've ever had, and with MTV just confirming a second season, the current 50-plus licensees should increase appreciably." He notes that rocker Ozzy and his son are both big gamers, so an interactive-game deal is in the works.

Signatures' newest artist push is for country superstar Reba McEntire, with her added success on Broadway and the big screen. Hautau says Signatures already has the Danbury Mint doing a collectible vinyl doll and is talking with Kmart, among other major retailers, for a McEntire lifestyle collection.

Industry's Eye Is On Wherehouse's New Management

BY ED CHRISTMAN

NEW YORK—With its just-released quarterly financial data showing the fifth quarterly consecutive loss coinciding with a change in management, Wherehouse Entertainment has become the No. 1 account worry for major suppliers.

On June 14, the 406-store Torrance, Calif.-based chain reported a net loss of \$8.4 million on sales of \$116.9 million for its first fiscal quarter ended April 30—a wider loss than the \$5.3 million the company reported in the first quarter for the previous year, when revenue was \$150.6 million. The 22.4% drop in sales between the two periods was attributed to the sale of 64 Wherehouse stores to the Music Network, which last year accounted for \$13.8 million in revenue; the closure of 31 stores, a sharp decrease of 10.4% in same-store sales; and the reduction of rental revenue to 0.2% of total revenue, down from 0.8% in the same quarter last year.

Wherehouse is bleeding red ink, as the first-quarter loss comes on top of the \$53.7 million the chain lost last year, when revenue was \$600 million. Cerberus Partners, the financial firm running the fund that owns Wherehouse, has just installed new management at the chain, bringing on board Jerry Comstock, who has been named Wherehouse president/CEO. But the addition of Comstock appears to have prompted the departure of Larry Gaines, who has resigned as president/COO but will stay on board until Aug. 31 to ensure a smooth transition.

Comstock was once president of Blockbuster Music, which became part of Wherehouse in 1998, when Cerberus bought that chain and merged it into Wherehouse. Comstock was a zone VP for Blockbuster Music when he was named senior VP of operations in April 1995 and

then president of the chain in October, only to leave in August 1996 to join Blockbuster founder Wayne Huizenga at his used-car operation. After that, he ran the Bennigan's restaurant chain.

When Cerberus acquired Wherehouse out of Chapter 11 on Jan. 31, 1997, it installed turnaround specialist Tony Alvarez of retail consulting firm Alvarez and Marcel as Wherehouse chairman/CEO. But Alvarez was never able to work his magic on the chain and quietly pulled out of the company last summer, leaving Gaines to run the day-to-day operations. Alvarez, who is still Wherehouse chairman, is said to have a contract until October, but sources suggest that Cerberus is moving to end his involvement in



the chain, including possibly reacquiring the 10% equity that Alvarez obtained for \$1 million when he signed on to run the chain. Alvarez currently runs troubled clothing manufacturer Warnaco. He did not return calls for comment.

After gaining his independence from Alvarez, Gaines is said to have begun testing some ideas and concepts with about a half-dozen initiatives, but sources suggest that it is too early to determine how those tests are working. Now, with his sudden departure, distribution and financial executives say they are worried about Wherehouse's future.

"Larry gave us great comfort, and we really respected him," a senior distribution executive with one of the majors says. He reserved comment on Comstock, saying that the major is taking a cautious attitude toward

Wherehouse, which is now the No. 1 concern of credit executives: "We are going to have to see what the new plan is."

Other distribution executives wonder if Comstock can have an impact, considering how dramatically the industry has changed since he left it in 1996. Comstock was unavailable for comment, and Cerberus did not return calls for comment.

Getting back to the financial results, another reason for the widening loss was the growing disparity between gross profit and expenses. In the first quarter, gross profit was 35.8%, while selling, general, and administrative (SG&A) expenses were 38.7%, compared with 35.3% in the same quarter last year, while SG&A was 34.9%. Consequently, in the previous year's first quarter, Wherehouse managed to make \$738,000 in earnings before interest, taxes, depreciation, and amortization, while this year the company has a loss before interest, taxes, depreciation, and amortization of \$3.4 million. And when depreciation and amortization are subtracted, the gap grows wider for an operating loss of \$9.4 million this year vs. a \$7.1 million loss in the previous year.

Breaking out revenue, sales were \$116.6 million, while rental revenue was \$280,000. Of the sales, music accounted for 77.4% of total sales, down from the 83.2% it comprised in the first quarter of the previous year.

Wherehouse had \$29 million drawn down from its \$155 million revolving credit facility with Congress Financial—which is set to expire Oct. 31, 2003—but there is a term sheet that will, among other things, extend that revolver until Oct. 31, 2005, the company's 10-Q filing with the Securities & Exchange Commission says. Shareholders' equity was reported at \$17.4 million.

Executive Turntable



SCHENBAUM



DiNOTO



KEHL

HOME VIDEO: Big Idea Productions names **Gail Schenbaum** senior VP of creative affairs and **Karen DiNoto** VP of creative affairs in Los Angeles. They were, respectively, freelance producer/creative consultant and consultant for the Hallmark Channel.

Andrew Mun is promoted to assistant manager of public affairs for the Video Software Dealers Assn. in Encino, Calif. He was a professional assistant.

NEW MEDIA: Neil Hochman is named account manager for Sony Digital Authoring Services

in New York. He was U.S. director of advertising sales for MediaRing.com.

Jonathan Kehl is promoted to VP of business development for Peermusic in Los Angeles. He was VP of digital pressure.

DISTRIBUTION: **Joe Flores** is promoted to senior VP of credit for Universal Music & Video Distribution in Universal City, Calif. He was VP of credit.

Dean Fine is promoted to VP of inventory management for RED Distribution in New York. He was senior director of inventory management.

In The News

• Virgin Mobile USA, Virgin Group's new mobile-phone joint venture with Sprint, has inked distribution deals with music retailers Virgin Entertainment Group and Best Buy. Under the pacts, the Virgin cell phones—which are equipped for music and media playback and text messaging—will be carried in all U.S. Virgin Megastores (where they will be the only line available) and up to 1,000 Best Buy, Media Play, and Sam Goody outlets.

• Best Buy reports net income for the quarter ended June 1 of \$70 million, or 22 cents per diluted share, vs. earnings of \$55 million, or 18 cents per diluted share, in the same period last year. The company does not break out operating income for its Musicland division. But Best Buy recently reported that Musicland posted flat fiscal first-quarter sales of \$380 million.



Comparable-store sales at Musicland fell 1.2% from the same time a year ago. Total Best Buy sales rose 24% during the period to \$4.58 billion, up from \$3.7 billion one year ago. Total comparable-store sales increased 5.7%. Entertainment software—which comprises music, video, and videogames—accounted for 25% of Best Buy's overall quarterly revenue.

• Warner Music Group (WMG) has lowered the list price of its DVD-Audio titles by 25%-35%, depending on the title. Each DVD-Audio, 62 of which are currently available from WMG, will now carry the same list price as its respective CD, with a minimum list of \$16.98. Previously, WMG DVD-Audios listed at \$24.98.

• Redline Entertainment, Best Buy's label- and video-distribution arm, has named five VPs. They are Vince Bannon, VP of artist development; Sky Daniels, VP of promotion; Jodie Hagstrom, VP of business affairs; Jennifer Schaidler, VP of marketing; and Mike Worthington, VP of domestic and international sales. All are based in Minneapolis and report to Redline president Gary Arnold. Hagstrom and Schaidler both previously worked at Best Buy, as an attorney and a marketing exec, respectively. Bannon was senior VP of artist development at Epic, Daniels was GM of trade publication *Radio & Records*, and Worthington is a label and management veteran. Redline's catalog includes recent releases by Pete Townshend and Prince.

Declarations Of Independents™

by Chris Morris



ARTEMIS STICKS WITH RED: Artemis Records has renewed its deal with New York-based RED Distribution with a three-year pact.

The New York-based label, founded and headed by CEO **Danny Goldberg**, has enjoyed hits during its initial three-year stay at the distributor with albums by **Kittie**, **Kurupt**, **Khia**, **the Josh Joplin Group**, and (during its association with S-Curve Records, now with Capitol) **Baha Men**.

JOB HUNTING: **Curt Swedlow**, former West Coast sales manager at DNA, is seeking a return to the music business. After DNA folded with the collapse of Valley Media late last year, Swedlow secured a teaching credential and has been teaching ninth-grade algebra in Sacramento, Calif. He's now looking to return to the industry where he spent 25 years. Anyone with an opportunity should contact Swedlow at 916-451-1351.

FLAG WAVING: This issue, we're taking a little extra space for this part of the column to make room for the oversized talent, humor, and personality of R&B titan **Solomon Burke**.

The cavern-voiced vocalist enjoyed a string of soul hits—"Just out of Reach," "Cry to Me," "If You Need Me," "Got to Get You off My Mind," and many more—at Atlantic during the '60s, after **Jerry Wexler** signed him at the insistence of legendary *Billboard* editor **Paul Ackerman**.

Burke's new album *Don't Give Up on Me*, due July 23 from Epitaph-distributed Fat Possum Records and Epitaph's Anti-imprint, promises to be Burke's highest-profile release since his heyday four decades ago. The album features a bag of exceptional tunes from a cavalcade of superstar songsmiths, all sung con brio by Burke, who has lost nary a step over the years.

As "King Solomon" himself puts it, "I've been in exile, but I'm back on the throne."

Burke says that Epitaph president **Andy Kaulkin** approached him with an offer backstage at a concert in Portland, Ore. "He said, 'Let's talk,'" Burke recalls. "He said, 'My idea is to call the great singers, the great songwriters who'll talk to me, and get their songs for you.'"

A month went by, and Burke says, "[Kaulkin] calls me up and says, 'You need to come to my office.' I go to the office, and he starts reading me this list of people." A note of wonder creeps into Burke's voice. "I said,

'You pick the songs—these names you got are too heavy.' Among the writers who had offered their material for the project were **Van Morrison**, **Tom Waits**, **Brian Wilson**, **Elvis Costello**, **Nick Lowe**, and **Bob Dylan**.

Armed with these tunes, Kaulkin began hunting for a producer. The singer says, "We couldn't find a producer who wanted to take a chance on working with old Solomon Burke."



BURKE

Kaulkin suggested gifted singer/songwriter **Joe Henry**, who also brought his astonishing composition "Flesh and Blood" to the table. "I did not know him," Burke says, "but we sit down to breakfast, and he orders pork chops. He says to the waiter, 'You got any gravy?' That's my kind of guy!"

The sessions for *Don't Give Up on Me* covered four days in March. There were no rehearsals. "Nothin'," Burke says. "We heard [a song] one or two times and cut it, the way we did it in the old times."

During the recording dates, Costello, who offered the searing "The Judgement" for the set, dropped into the studio. "He said, 'I came in for the Grammys.' He sat down and played [the song] for me. I said, 'Let's just do it the way he sung it.' To me, it's like a mini-opera."

The finished album, made with a lean band that features **Rudy Cope-land**—the blind organist from the L.A. church where Burke ministers—is a sublime achievement and a career milestone. Highlights include the aforementioned Henry and Costello numbers; "None of Us Are Free," a gospelized piece featuring vocals by **the Blind Boys of Alabama**; and the title cut, co-authored by Southern soul ace **Dan Penn**.

Burke will launch the album with a July 16 appearance on **David Letterman's** show, a July 18 appearance at Joe's Pub in New York, and a July 24 concert at House of Blues in Los Angeles.

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Retail Track™



by Ed Christman

HOUSE LEADER: Jerry Comstock, recently named president/CEO of Wherehouse Entertainment, is the new kid on the block, and I don't envy him. He's got his work cut out for him, as Wherehouse has turned in red ink for eight of the past nine quarters.

The majors are taking a wait-and-see attitude with Comstock. Don't get me wrong: Everyone is rooting for him to succeed, because after all, Wherehouse is an important specialty chain that plays a vital role in selling music in the western half of the U.S.

Comstock comes from the Bennigan's restaurant chain, but once upon a time—from October 1996 to August 1997—was president of the Blockbuster Music chain (see story, page 53). Music distribution executives, however, think that 1997 is ancient history. In fact, when they were recently hoping that Tower Records would bring in another management executive (*Billboard*, April 27), names like **Larry Munsdorf**, **Jim Bonk**, and **Arnie Bernstein**—three former well-known music retail executives—were privately being bandied about, and not one of them passed muster because the feeling was that music retailing today is a completely different animal than it was three years ago, let alone five. What may have worked in '97 hasn't got a chance of succeeding in the current environment, where music sales are down 10% and loss leading by the consumer electronics chain and mass merchants is a commonplace fact of life. That's the kind of thinking Comstock is up against in trying to win over the majors.

Since his appointment, Comstock and key Wherehouse executives have been making the rounds, telling the majors that the chain's numbers aren't as bad as they look and pointing out some of the positives. But on the negative side, widely respected president/COO **Larry Gaines** will depart, and there are those who think Comstock should reach out to an established industry retail player to fill the void created by his departure.

REVOLVING DOOR: As expected, Tower Records announced that it received an extension of its existing revolving credit facility with JP Morgan Chase until Sept. 15, to allow for the completion of the sale of its Japanese operation that is scheduled to close Aug. 15. Tower had announced that it had received a commitment from CIT to supply a \$125 million revolving credit facility that would replace the JP Morgan Chase one. But the CIT loan is contingent on completing the sale of the Japanese operation for \$124 million and Tower's ability to get com-

mitments for supplemental financing so it can fully pay off the JP Morgan Chase revolver, which had \$180 million drawn down as of April 30, the end of the chain's fiscal third quarter. The



revolver was initially due April 23, but the bank granted an extension until June 23, and now until Sept. 15.

LOOKING UP: On June 18, shares of the Handleman Co. unexpectedly experienced a sharp increase in trading activity. It prompted calls to me wondering if the Troy, Mich.-based company was about to be sold. But the price run-up appears to be a result of Handleman's addition to the S&P Neural Fair Value 20 portfolio, which identifies 20 stocks with the potential to outperform the market during the next six months. Consequently, once it was named to the portfolio, investors that replicate the portfolio all bought Handleman stock. Adding to the mix was that the same day, a stock analyst from Philadelphia Corp. doing an interview on the Bloomberg network also recommended Handleman. With all of that attention, the stock's annual trading volume of 150,000 shares increased tenfold to 1.5 million units, and the price went from the \$12.20 it closed at on June 17 to \$13.89 on the close of trading the following day.

FIXING ACTION: The price-fixing class-action lawsuits against the five majors and a number of the large music chains appear to be heading for a settlement. The defendants are said to be individually involved in payment negotiations to end the actions, which were initiated in August 2000 by consumers and embraced by attorneys general in various states after the majors settled with the Federal Trade Commission (FTC) over antitrust allegations. The various actions—which centered on the minimum-advertised-pricing policies that were discontinued in 2000 as part of a settlement with the FTC—were subsequently consolidated into one case being heard in U.S. District Court in Portland, Maine.

A settlement conference was held April 30, and now, sources say, each defendant is negotiating its own deal for how much it will have to pay in order to be dropped from the suit.

CORRECTION: In the June 22 issue, I incorrectly identified Turn Up the Music's singles compilation brand. The brand name is DJ's Choice.

Amazon Now Powering Virgin's Retail Site

BY BRIAN GARRITY

NEW YORK—Virgin Entertainment Group (VEG) is returning to the e-commerce business in North America and Japan under a new co-branded venture with Amazon.com.

Virgin—which bowed out of selling music and video via the Web at the end of 2000 citing exorbitant operational costs—is now getting back in the game by having Amazon's technology and back-end infrastructure power the site.

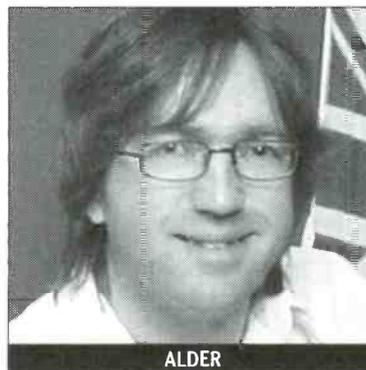
The North American site bowed June 24 at virginmega.com. The Japanese offering will launch later this year. The companies say they may extend the alliance to include more Virgin international sites in the future.

Under terms of the multi-year deal, Amazon.com will be the seller of record, providing inventory, fulfillment, site content, and customer service for the co-branded sites. Also as part of the agreement, Virgin's Internet radio channel, Radio Free Virgin, will also link to the e-commerce area on virginmega.com. Financial terms were not disclosed.

The largely editorial-based site that virginmega.com morphed into during the past year or so will be rechristened as virginmegamagazine.com and will be accessible through the hub site. The main site will function primarily as an e-commerce destination that carries the look and feel of the amazon.com shop-

ping experience. Virginmega.com visitors will have access to amazon.com's editorial and customer reviews, personalization features and recommendations, one-click ordering, sound clips, movie trailers, and other key site features.

The agreement to power the Virgin Megastore Web sites is the latest in a



ALDER

series of outsourcing deals Amazon has cut in the past year. The company, which is touting its e-commerce management business as an attractive source of additional revenue, has similar agreements in place with the likes of Borders Books & Music's borders.com, toysrus.com, and Circuit City's circuitcity.com (for non-music and movie products).

Amazon founder and CEO Jeff Bezos said in a statement that Virgin makes

another ideal fit for the program because "they share our passion for providing music, movie, and book fans with a great customer experience."

VEG founder and CEO Richard Branson adds in a statement that "the aim is to replicate the Virgin Megastore browsing experience online. This allows us to cater not only to the casual buyer to whom convenience is important but also to the most discerning and knowledgeable music and entertainment fans." What's more, Virgin executives note that the deal allows them to take advantage of additional revenue opportunities in e-commerce without shouldering the overhead costs of managing the site on its own. That has helped the company—which has previously been critical of the cost-benefit equation of e-commerce—rethink its position on the proposition of selling on the Internet.

"It's difficult for most retailers to justify having their own full-service e-commerce business," VEG senior VP of product marketing Dave Alder explains. "The key is being able to play to your strengths as a business."

Virgin sees branding, marketing, style, and brick-and-mortar retailing skills as its strengths—not e-commerce. But Alder notes that he expects the chain will be able to use its physical-world skills to leverage its in-store traffic to its online site.

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Blockbuster Rethinks Videogame Strategies

BY STEVE TRAIMAN

LOS ANGELES—In a time when DVD marketing efforts are increasingly being tied into day-and-date videogame releases (*Billboard*, June 15), such major video rental chains as Dallas-based Blockbuster have started rethinking how they stock and promote videogame software and hardware.

"Although we already have a 50-plus share of the games rental market, gamers want more from Blockbuster," interactive merchandising VP Steven Lundeen says. "We're setting in motion some really neat things for the consumer."

Blockbuster is responding to these growing videogame/home-video ties—such as the five-minute game demo of LucasArts' *Star Wars Bounty Hunter* on the fall DVD release of *Star Wars: Episode II—Attack of the Clones* (Lucasfilm/Fox)—with an ambitious program that adds video console hardware and software sales to its expanded DVD rental offerings.

Among the key program facets outlined by Lundeen are:

- All 4,500 stores are being retrofitted for new "game boutique" merchandising, with prominent signage and floor space with demo kiosks, software, hardware, and accessories.

- While next-generation hardware (Microsoft Xbox, Sony PlayStation 2

[PS2], and Nintendo GameCube [GC]/Game Boy Advance [GBA]) will be available in most stores, the focus will be on rentals. Blockbuster will have more copies in depth, with emphasis on Xbox, PS2, and GC titles.

- Four or five top titles a month will have guaranteed in-store availability, with rain checks just like the current DVD program.



- The current "five days for \$5.99" rental plan is being extended to seven days from June 24 through Labor Day with a new "Rent on Friday, return next Friday" policy.

- Research shows that about 70% of game buyers want a trial before purchase, so about 2,500 of the outlets across the country will be used as test sales outlets through the fall. A good selection of front-line and "value" software will be available, as well as expanded accessory offerings.

- To get more product exposure, about 1,000 of the chain's "best" game stores were retrofitted to wire from

wood fixtures, providing more front-face opportunities for additional titles and easier display for accessories.

Two major videogame promotions are also being offered at the chain. From May 24 through Labor Day, a 30-day Games Freedom Pass for \$19.99 allows customers to have two games for the entire period or swap a game every day for trial play. This gives gamers the opportunity to sample as many games as possible without an extended-viewing fee.

Similar to the popular DVD program, a Rent It!, Like It!, Buy It! initiative kicks off in mid-July. Customers get a \$5 rebate off the retail price of any new or previously played game, with the latter offered at a 30%-60% discount off the manufacturer's suggested retail price.

"The new lower prices on the major hardware systems came just at the right time for us," Lundeen says. "Anyone who purchases a new Xbox [now \$199.95 from \$299.95], PlayStation 2 [also \$199.95 from \$299.95], or GameCube [now \$149.05 from \$199.95] gets the first month's Freedom Pass for free."

He adds, "As of year-end 2001, game revenue represented 9.2% of Blockbuster's rental mix, and this figure was up more than 12% at the end of the first quarter. A lot of key ingredients are in place to keep the momentum going."

A&E's 'Captain Scarlet' Rereleases Will Be Red-Hot

BY JIM BESSMAN

NEW YORK—New indications of the presence of life-enabling water on Mars couldn't be more timely for New Video-distributed A&E Home Video, which on June 25 releases Gerry Anderson's complete 32-episode "supermarionation" sci-fi series *Captain Scarlet*.

The 1967 British cult classic—which dealt with war between Earth and the Martian "Mysterons" and followed Anderson's mega-hit supermarionation series *Thunderbirds*—will be boxed as *Captain Scarlet: The Complete Set*. In addition to the 32 half-hour episodes, the \$79.95 DVD set includes an Anderson biography and filmography, character biographies, space-vehicle guides and DVD-ROM interactive diagrams, photo and production still galleries, identification cards for Captain Scarlet's elite Spectrum defense force, and Anderson's commentary on two episodes.

The set will be accompanied on the same day by A&E Home Video's release of sets seven and eight of *Space: 1999*, completing the release of Anderson's '70s live-action sci-fi adventure series. Additionally, the company issues the *Thunderbirds MegaSet* July 30, containing the entire 32 hour-long *Thunderbirds* series episodes, which were previously released in six-box sets. A *Space: 1999* mega set is due Sept. 9, following the first set of *UFO*, the

Anderson live-action sci-fi series that immediately predated *Space: 1999*, which is also due July 30.

"They're really doing super work with classic [British] TV product," says Dan Bogucki, video buyer at Borders Books & Video. He says he has done great with *Thunderbirds* and also cites such previously released A&E series titles as *Monty Python*, *The Avengers*, and *The Saint*. "They know what they're doing and make it easy for me as a buyer."



Captain Scarlet improved upon *Thunderbirds*' then state-of-the-art, ultra-sophisticated marionette "actors" and spectacular high-tech productions. Both shows were syndicated sporadically in the U.S., as was *Stingray*, an underwater adventure series. The preceding *Fireball XL5* interplanetary adventure series was shown nationally on NBC. All of Anderson's series have remained wildly popular in England, and *Thunderbirds* especially has been a huge hit in Japan and Australia.

"They weren't widely distributed in the U.S., so it's nice that the DVDs will at least give people a chance to see what

people have heard about," says Anderson, who notes that when he conceived *Captain Scarlet* in 1964, life on Mars was a major topic of discussion.

"I thought we should make a show about the Martians," he says, "but then there were doubts being expressed by scientists as to whether the so-called 'canals' on Mars were really man-made. Since we were well into pre-production, I came up with the idea of making the Martians invisible, so if they did come up with conclusive evidence that there was no life on Mars, I could say, 'Ha-ha, yes there is—but you can't see it.'"

New Video will bring Anderson state-side in August for promotional events in New York and Los Angeles, according to marketing director Jason Campbell. "With *Captain Scarlet*," he notes, "we're kicking off the DVD release of the remainder of his supermarionation series: *Fireball XL5*, *Stingray*, *Supercar*, *Joe 90*, and *The Secret Service*—all using Gerry front and center. *Space: 1999* and *Thunderbirds* had somewhat of a life of their own, whereas for the others, Gerry Anderson is the big selling point in the U.S."

Campbell says *Captain Scarlet* is being marketed as "Gerry Anderson's *Captain Scarlet*." The continued appeal of Anderson product in England has generated the potential of a new *Captain Scarlet* series for broadcast and DVD.



by Jill Kipnis

OCTOBER BLOCKBUSTERS: Fans of box-office smash *The Scorpion King* and family favorite *E.T.: The Extra-Terrestrial* (1982) can set their sights toward October, when Universal Studios Home Video is releasing both titles amid separate, multi-million dollar marketing campaigns.

The Scorpion King, starring World Wrestling Entertainment headliner **the Rock**, will arrive Oct. 1 on VHS (\$22.98) and DVD (\$26.98) in both widescreen and full-frame. A special edition DVD (\$39.98) featuring a CD soundtrack with three live tracks from rock act **Godsmack** will also be available. (The previously released soundtrack on Universal has sold 550,000 units, according to Nielsen SoundScan, and reached No. 1 on the *Billboard* Top Soundtracks chart.) Both DVD packages include such extras as commentaries from the Rock and director **Chuck Russell**, alternate versions of key scenes, and a segment on fight choreography.

They will also include a behind-the-scenes look at the making of the Rock's next film, *Hellorado*. That film's producer, **Kevin Misher**—who was also a producer for *The Scorpion King*—says it made sense to include this feature, "given it's the same studio, producer, and star. This will appeal to the casual movie fan, the Rock fan, and the movie buff."

The home-video release will be accompanied by marketing partnerships with Hershey's and Dr Pepper/7Up. Among the promotions will be a national Thrillology Sweepstakes, awarding two instant winners a \$10,000 cash prize, and thousands will receive video sets including *The Scorpion King*, *The Mummy*, and *The Mummy Returns*.

On Oct. 22, *E.T.* will make its DVD debut as a two-disc limited-edition package (\$22.95) in widescreen or full-frame. In addition, a collector's DVD gift set (\$69.98, featuring the original and 2002 theatrical version, a CD soundtrack, and a film script) and a VHS (\$14.95) of the 2002 version will be available. All formats will be in stores for only 10 weeks.

Universal Studios Home Video president **Craig Kornblau** says the company chose a limited run because it "wanted to give [*E.T.*] the attention it deserves, given that this is [director **Steven Spielberg's** most personal film. We have reinvigorated it, starting with our 18-month marketing campaign, which launched the film theatrically [in a 20th-anniversary rerelease in March]. This is absolutely the most-demanded title that we have."

The DVD version will include more than 10 hours of special features, such as a new interview with Spielberg, a

look at the preparation for and performance of the **John Williams** score at the *E.T.* rerelease kick-off, and a reunion featurette with cast members.



KORNBLAU

A TV campaign targeting parents and collectors will begin on major networks prior to street date, and partnerships with Wendy's, Toyota, and Kodak will tie in to the video release. Wendy's will offer a special *E.T.* kids' meal and \$3 coupons for the video. When consumers purchase a Kodak picture CD, they will receive a \$5 coupon good toward an *E.T.* DVD. *E.T.* will also be featured in TV and print ads for the Toyota Sienna.

NEW LINE ROM PACT: New Line Home Entertainment has solidified its commitment to DVD-ROM content on its DVDs by signing a two-year deal with InterActual Technologies, the maker of InterActual Player software that allows consumers to access DVD-ROM content on their computers. "We see DVD-ROM as a standard feature for all of our titles going forward," New Line VP of content development **Mike Mulvihill** says. "Every time we publish a DVD with ROM content, we will be using the player [including for the upcoming *The Lord of the Rings: The Fellowship of the Ring* (Aug. 6)]." New Line recently partnered with InterActual on its DVD-ROM-heavy Infinifilm DVD line, which includes such titles as *Thirteen Days* and *Rush Hour 2*.

RETAIL HAPPENINGS: In a deal between Warehouse Video and gay/lesbian video retailer Wolfe Video, gay/lesbian specialty video sections will debut in 75 Warehouse outlets this month. . . . Online DVD rental service Netflix, which recently announced its initial public offering, is opening 10 new distribution centers to provide quicker service to its customers.

PERSONAL NOTE: Please continue to contact me with industry news at my new e-mail address, jkipnis@billboard.com.

JULY 6 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	3 Weeks At Number 1			
1	1	4	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
2	NEW		GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37891	Mary-Kate & Ashley Olsen	2002	G	19.96
3	2	5	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
4	3	2	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
5	4	6	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
6	5	4	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
7	26	2	DARRIN'S DANCE GROOVES RAZOR & TI/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
8	6	7	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26888	Animated	2002	NR	14.99
9	11	35	STAR WARS EPISODE 1: THE PHANTOM MENACE FOX VIDEO 2000952	Liam Neeson Ewan McGregor	1999	PG	14.98
10	22	2	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
11	8	33	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
12	12	123	STAR WARS TRILOGY FOX VIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
13	10	30	OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
14	18	31	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
15	9	3	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
16	16	11	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
17	13	4	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
18	7	6	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
19	14	4	DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED) FUNIMATION 3523	Animated	2002	NR	14.95
20	15	14	MOULIN ROUGE FOX VIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
21	19	14	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
22	RE-ENTRY		GLADIATOR DREAMWORKS HOME ENTERTAINMENT 85026	Russell Crowe	2000	R	19.99
23	17	4	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
24	36	6	SCOOBY-DOO AND THE ALIEN INVADERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	Animated	2000	NR	19.96
25	20	4	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 60154	Jason Biggs Alyson Hannigan	2002	NR	14.98
26	27	15	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
27	37	35	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
28	RE-ENTRY		PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
29	RE-ENTRY		SAVING PRIVATE RYAN DREAMWORKS HOME ENTERTAINMENT 84991	Tom Hanks Matt Damon	1998	R	14.99
30	25	32	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 6005292	Tommy Lee Jones Will Smith	1997	PG-13	9.95
31	40	13	TRAINING DAY WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
32	24	16	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
33	33	17	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby-Doo	2001	NR	19.96
34	21	4	KISS OF THE DRAGON FOX VIDEO 2003551	Jet Li Bridget Fonda	2001	R	14.98
35	RE-ENTRY		HAPPY GILMORE ♦ UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
36	30	40	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
37	38	19	DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	Dora The Explorer	2002	NR	12.95
38	32	17	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99
39	31	14	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
40	29	2	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDERS/SONY MUSIC ENTERTAINMENT 54268	Sesame Street Muppets	2002	NR	9.98

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JULY 6 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	PRICE
			NUMBER 1	1 Week At Number 1		
1	NEW		BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
2	NEW		MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
3	1	4	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
4	2	3	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
5	NEW		KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
6	NEW		BUFFY THE VAMPIRE SLAYER: SEASON TWO FOX VIDEO 2003863	Sarah Michelle Gellar	NR	59.98
7	3	2	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere Laura Linney	PG-13	27.96
8	5	6	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
9	4	4	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	R	29.99
10	10	8	BEHIND ENEMY LINES FOX VIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
11	6	5	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
12	9	6	OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98
13	7	5	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99
14	8	4	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
15	NEW		GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37533	Mary-Kate & Ashley Olsen	G	19.98
16	14	7	ALI COLUMBIA TRISTAR HOME VIDEO 06688	Will Smith	R	24.96
17	24	13	TRAINING DAY WARNER HOME VIDEO 21962	Denzel Washington Ethan Hawke	R	26.98
18	RE-ENTRY		THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
19	17	23	STAR WARS: EPISODE I-THE PHANTOM MENACE FOX VIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
20	18	31	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
21	RE-ENTRY		SPY GAME (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
22	25	6	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
23	11	4	STATE PROPERTY LIONS GATE HOME ENTERTAINMENT/STERLING HOME ENTERTAINMENT 7954	Beanie Sigel	R	24.99
24	RE-ENTRY		THE USUAL SUSPECTS MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
25	22	4	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95

JULY 6 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	1 Week At Number 1	
1	NEW		BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
2	NEW		KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2345	Meg Ryan Hugh Jackman	PG-13
3	NEW		MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
4	2	4	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
5	1	3	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG
6	3	6	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
7	4	2	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06629	Richard Gere Laura Linney	PG-13
8	5	5	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
9	6	5	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	PG
10	7	9	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
11	9	9	BLACK KNIGHT FOX VIDEO 2003988	Martin Lawrence	PG-13
12	11	8	BEHIND ENEMY LINES FOX VIDEO 2004039	Owen Wilson Gene Hackman	PG-13
13	14	7	NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	R
14	10	5	CORKY ROMANO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 32345	Chris Kattan	PG-13
15	8	4	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 89933	Method Man Redman	R
16	13	10	SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R
17	12	5	FROM HELL FOX VIDEO 2003658	Johnny Depp Heather Graham	R
18	15	10	SERENDIPITY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13
19	16	7	ALI COLUMBIA TRISTAR HOME VIDEO 07135	Will Smith	R
20	17	4	OUT COLD TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 54534	Jason London Willie Garson	PG-13

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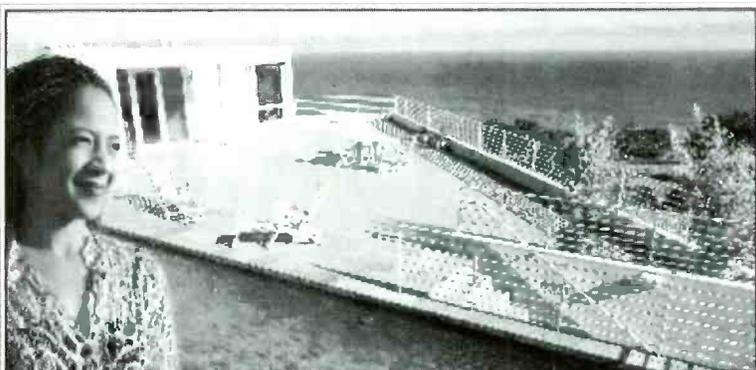


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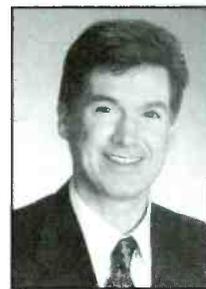
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PROGRAMMING

Top 40 Radio Denies Alleged Tighter Lists

BY MARC SCHIFFMAN
Airplay Monitor

NEW YORK—When a coalition led by the Recording Industry Assn. of America asked the Federal Communications Commission and Congress to examine the impact of ownership consolidation and independent promotion, one of its assertions was that those two forces had created a hyperconservatism at radio where artists "are denied radio airplay they would receive if [music] decisions were more objective."

The "consolidation equals conservatism" charges have figured into most of the consumer press' coverage of the indie controversy. But does that theory jibe with a top 40 format that has been more musically aggressive during the past year than it has in the past 15?

The public perception of a more conservative programming environment certainly doesn't resonate for programmers. Infinity/Pittsburgh operations manager Keith Clark says, "This is people looking for headlines."

Adult top 40 WRQX Washington, D.C., PD Steve Kosbau says, "My life as a programmer is not dramatically different than it has ever been... Nobody ever gives us a mandate to do anything. We're a tough add, but regardless of whether it's an established artist or a new artist, we look at the information we have every week and go with that."

Clark believes no artists or labels in particular are ever shut out. "I understand that larger labels have more promotion people and power behind them to get in front of radio people that make the music decisions," he says. "But smaller labels, it seems to me, are suffering from distribution issues and not airplay."

The concept of majors vs. indies is a red herring, says Entercom/New Orleans' top 40 WEZB (B97) and adult top 40 WKZN operations manager/PD John Roberts. "Half the time, I think PDs don't know what label a song's on. When we're looking for new music, I don't think anybody's going to the list saying, 'Let's see what Columbia or Atlantic has this week.'"

Adult top 40 WTMX Chicago station manager Barry James understands that consolidation can look imposing to an outsider, so that "if people are looking for something to poke a sharp stick at, consolidation would be it, but clearly as much good can be done as bad. It's just a question of how people do their jobs and if they are willing to do the right things for their radio station; and I think most are, regardless of the company."

And Clark points out that none of the recent press coverage has looked at consolidation on the record side: "There are fewer labels than before—but that's not a radio issue. If there is less new music out there, perhaps it's because there are fewer labels releasing music."

PROGRAMMING

JULY 6
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 23, 2002

BET	CMT	MUSIC TELEVISION	1 MUSIC FIRST
1 IRV GOTTI PRESENTS THE INC. DOWN 4 U	1 KENNY CHESNEY, THE GOOD STUFF	1 NELLY, HOT IN HERRE	1 SHERYL CROW, SOAK UP THE SUN
2 ASHANTI, HAPPY	2 DIXIE CHICKS, LONG TIME GONE	2 EMINEM, WITHOUT ME	2 CHAD KROEGER, HERO
3 KHIA, MY NECK, MY BACK	3 GARY ALLAN, THE ONE	3 KELLY OSBOURNE, PAPA DON'T PREACH	3 NO DOUBT, HELLA GOOD
4 BRANDY, FULL MOON	4 BLAKE SHELTON, OL' RED	4 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)	4 PINK, DON'T LET ME GET ME
5 MARIO, JUST A FRIEND	5 BRAD PAISLEY, I'M GONNA MISS HER	5 AVRIL LAVIGNE, COMPLICATED	5 CREED, ONE LAST BREATH
6 EMINEM, WITHOUT ME	6 ALAN JACKSON, DRIVE (FOR DADDY GENE)	6 PINK, JUST LIKE A PILL	6 JIMMY EAT WORLD, THE MIDDLE
7 TRUTH HURTS, ADDICTIVE	7 DARRYL WORLEY, I MISS MY FRIEND	7 CHAD KROEGER FEAT. JO, HERO	7 JOHN MAYER, NO SUCH THING
8 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)	8 TRACE ADKINS, HELP ME UNDERSTAND	8 CAM'RON, OH BOY	8 COUNTING CROWS, AMERICAN GIRLS
9 NELLY, HOT IN HERRE	9 BROOKS & DUNN, MY HEART IS LOST TO YOU	9 TRUTH HURTS, ADDICTIVE	9 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
10 MUSIQ, HALFCRAZY	10 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD	10 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT	10 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
11 LIL WAYNE, WAY OF LIFE	11 TRICK PONY, JUST WHAT I DO	11 PAPA ROACH, SHE LOVES ME NOT	11 GOD GOODOLLS, HERE IS GONE
12 AVANT, MAKIN' GODD LOVE	12 DIAMOND RIO, BEAUTIFUL MESS	12 VINES, GET FREE	12 DIRTY VEGAS, DAYS GO BY
13 WYCLEF JEAN, TWO WRONGS	13 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND	13 DIRTY VEGAS, DAYS GO BY	13 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
14 TWEET, CALL ME	14 ALISON KRAUSS, SITTING IN THE WINDOW OF MY ROOM	14 JA RULE, DOWN ASS CHICK	14 MARC ANTHONY, I'VE GOT YOU
15 B2K, GOT'S TA BE	15 MONTGOMERY GENTRY, MY TOWN	15 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)	15 TOMMY LEE, HOLD ME DOWN
16 JERMAINE DUPRI, WELCOME TO ATLANTA	16 JO DEE MESSINA, DARE TO DREAM	16 HOOBASTANK, RUNNING AWAY	16 THE CORRS, WHEN THE STARS GO BLUE
17 N.D.R.E., NOTHIN	17 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME	17 P.D.D., BOOM	17 VANESSA CARLTON, A THOUSAND MILES
18 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT	18 PHIL VASSAR, AMERICAN CHILD	18 BRANDY, FULL MOON	18 MARY J. BLIGE, RAINY DAYZ
19 CAM'RON, OH BOY	19 WILLIE NELSON, MENDOCINO COUNTY LINE	19 KORN, HERE TO STAY	19 MOBY, WE ARE ALL MADE OF STARS
20 AMERIE, WHY DON'T WE FALL IN LOVE	20 MONTGOMERY GENTRY, COLO ONE COMIN' ON	20 WHITE STRIPES, FELLIN LOVE WITH A GIRL	20 ANASTACIA, ONE DAY IN YOUR LIFE
21 LIL BOW WDW, BASKETBALL	21 NICKEL CREEK, THE LIGHTHOUSE'S TALE	21 AMERIE, WHY DON'T WE FALL IN LOVE	21 NICKELBACK, TOO BAD
22 FAITH EVANS FEAT. LOD, BURNIN' UP	22 RASCAL FLATTS, I'M MOVIN' ON	22 JOHN MAYER, NO SUCH THING	22 CRAIG DAVID, WALKING AWAY
23 DAVE HOLLISTER, KEEP LOVIN' YOU	23 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	23 SHERYL CROW, SOAK UP THE SUN	23 DEFAULT, WASTING MY TIME
24 BIG TYMERS, STILL FLY	24 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT	24 PUDDLE OF MUDD, DRIFT & DIE	24 LENNY KRAVITZ, STILLNESS OF HEART
25 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)	25 CYNTHIA THOMPSON, I'M GONE	25 TWEET, CALL ME	25 MUSIQ, HALFCRAZY
26 MARY J. BLIGE, RAINY DAYZ	26 MARTINA MCBRIDE, BLESSED	26 ASHANTI, HAPPY	26 DUR LADY PEACE, SOMEWHERE OUT THERE
27 USHER, U DON'T HAVE TO CALL	27 JO DEE MESSINA, BRING ON THE RAIN	27 B2K, GOT'S TA BE	27 NORAH JONES, DON'T KNOW WHY
28 CLIPSE, GRINDIN	28 KASEY CHAMBERS, NOT PRETTY ENOUGH	28 BIG TYMERS, STILL FLY	28 BRANDY, FULL MOON
29 ASHANTI, FOOLISH	29 TIM MCGRAW, THE COWBOY IN ME	29 WYCLEF JEAN, TWO WRONGS	29 KELLY OSBOURNE, PAPA DON'T PREACH
30 SNOOP DOGG, UNDERCOVER FUNK (GIVE UP THE FUNK)	30 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU	30 PAULINA RUBIO, DON'T SAY GOODBYE	30 AALIYAH, MORE THAN A WOMAN
31 LIL' ROMED, 2 WAY	31 TIM MCGRAW, ANGEL BOY	31 OUTKAST, LAND OF A MILLION DRUMS	31 KID ROCK, YOU NEVER MET A MOTHER F*** QUITE LIKE ME
32 DONELL JONES, YOU KNOW THAT I LOVE YOU	32 LONESTAR, NOT A DAY GOES BY	32 TRUST COMPANY, DOWNFALL	32 311, AMBER
33 LUDACRIS, MOVE B***H	33 TOBY KEITH, MY LIST	33 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS	33 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
34 JERZEE MONET, MOST HIGH	34 STEVE AZAR, I DON'T HAVE TO BE ME	34 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS	34 MARY J. BLIGE, NO MORE DRAMA
35 GLENN LEWIS, IT'S NOT FAIR	35 SHERYL CROW, ABLENE	35 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS	35 USHER, U DON'T HAVE TO CALL
36 OUTKAST, LAND OF A MILLION DRUMS	36 KENNY CHESNEY, YOUNG	36 AVANT, MAKIN' GODD LOVE	36 REMY SHAND, ROCK STEADY
37 JA RULE, DOWN ASS CHICK	37 TOBY KEITH, I WANNA TALK ABOUT ME	37 CRAIG DAVID, WALKING AWAY	37 ASHANTI, FOOLISH
38 R.L., A GOOD MAN	38 GARY ALLAN, RIGHT WHERE I NEEDED TO BE	38 MUSIQ, HALFCRAZY	38 RAPHAEL SAAIDI, BE HERE
39 LIL BOW WDW, TAKE YA HOME	39 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL	39 NEW FOUND GLORY, MY FRIENDS OVER YOU	39 U2, BEAUTIFUL DAY
40 B. RICH, WHOA NOW	40 TRACE ADKINS, I'M TRYIN'	40 STAINED, EPIPHANY	40 TRAIN, DROPS OF JUPITER
NEW ON'S	NEW ON'S	NEW ON'S	NEW ON'S
NO NEW DNS THIS WEEK	MARTINA MCBRIDE, WHERE WOULD YOU BE	AEROSMITH, GIRLS OF SUMMER	AEROSMITH, GIRLS OF SUMMER
	TIFT MERRITT, VIRGINIA, NO ONE CAN WARN YOU	THICKE, WHEN I GET YOU ALONE	ASHANTI, HAPPY
		COUNTING CROWS, AMERICAN GIRLS	JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
		KYLIE MINOGUE, LOVE AT FIRST SITE	
		N.D.R.E., NOTHIN	

THE CLIP LIST

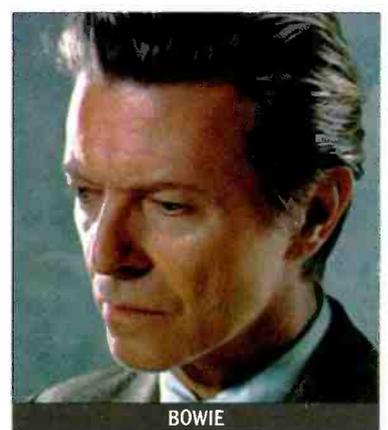
MUSIC USA	MUSIC TELEVISION 2	MUSIC TELEVISION EUROPE	GAC GREAT AMERICAN COUNTRY	
RED HOT CHILI PEPPERS, BY THE WAY (NEW) SYSTEM OF A DOWN, AERIALS (NEW) [OVEN FRESH] ASH, BURN BABY BURN KID ROCK, YOU NEVER MET A MOTHER F*** QUITE LIKE ME AMERIE, WHY DON'T WE FALL IN LOVE DJ SAMMY & YANOU, HEAVEN ND USE FOR A NAME, DUMB REMINDERS JACK JOHNSON, FLAKE CIRRUS, BOOMERANG	NEW LUDACRIS, MOVE B***H SAVES THE DAY, FREAKISH DASIS, STOP CRYING YOUR HEART OUT NELLY, HOT IN HERRE	EMINEM, WITHOUT ME KYLIE MINOGUE, LOVE AT FIRST SIGHT JENNIFER LOPEZ, I'M GONNA MISS HER (NEW) ALICIA KEYS, HOW COME YOU DON'T CALL ME RED HOT CHILI PEPPERS, BY THE WAY WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD) SHAKIRA, UNDERNEATH YOUR CLOTHES COLDPLAY, IN MY PLACE NELLY, DON'T LET ME GET ME NELLY, HOT IN HERRE HOLLY VALANCE, KISS KISS SUGAR BABES, FREAK LIKE ME PAULINA RUBIO, DON'T SAY GOODBYE FAT JOE, WHAT'S LUV? P. DIDDY, I NEED A GIRL (PART ONE) FAITHLESS, ONE STEP TOO FAR CHAD KROEGER, HERO DASIS, STOP CRYING YOUR HEART OUT NO DOUBT, HELLA GOOD ASHANTI, FOOLISH	BRAD PAISLEY, I'M GONNA MISS HER (NEW) LONESTAR, NOT A DAY GOES BY ALAN JACKSON, DRIVE (FOR DADDY GENE) KENNY CHESNEY, THE GOOD STUFF CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO KELLIE COFFEY, WHEN YOU LIE NEXT TO ME EMERSON DRIVE, I SHOULD BE SLEEPING GARY ALLAN, THE ONE STEVE AZAR, I DON'T HAVE TO BE ME (TIL MONDAY) TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD BLAKE SHELTON, OL' RED DIAMOND RIO, BEAUTIFUL MESS PHIL VASSAR, AMERICAN CHILD BRDOKS & DUNN, MY HEART IS LOST TO YOU TRACE ADKINS, HELP ME UNDERSTAND DARRYL WORLEY, I MISS MY FRIEND TRICK PONY, JUST WHAT I DO ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN JOE NICHOLS, THE IMPOSSIBLE	
JUANES, A DIOS LE PIDO PAULINA RUBIO, SI TU TE VAS THALIA, TU Y YO ENRIQUE IGLESIAS, ESCAPE RICARDO MONTANER, YO PUEDO HACER SHAKIRA, UNDERNEATH YOUR CLOTHES CHAYANNE, Y TU TE VAS SIN BANDERA, KILOMETROS DIEGO TORRES, COLOR ESPERANZA LALEY, INTENTA AMAR	BRITNEY SPEARS, BOYS (NEW) BIF NAKED, TANGO SHOES (NEW) BEYONCE, WORK IT OUT (NEW) DL INCIGNITO, SPIT FOREVER II (NEW) JARVIS CHURCH, SHAKE IT OFF (NEW) JIMMY EAT WORLD, SWEETNESS (NEW) ASHANTI, FOOLISH SUM 41, WHAT WE'RE ALL ABOUT CHAD KROEGER, HERO EMINEM, WITHOUT ME AVRIL LAVIGNE, COMPLICATED OUR LADY PEACE, SOMEWHERE OUT THERE NO DOUBT, HELLA GOOD P. DIDDY, I NEED A GIRL (PART ONE) VANESSA CARLTON, A THOUSAND MILES NELLY, HOT IN HERRE PUDDLE OF MUDD, DRIFT & DIE PINK, JUST LIKE A PILL WEEZER, DOPE NOISE SWOLLEN MEMBERS, BRING IT HOME	JBTV THREE HOURS WEEKLY 216 W OHIO, CHICAGO, IL 60610 SAVES THE DAY, FREAKISH THE GET UP KIDS, OVERDUE DANZIG, WICKED PUSSYCAT SUPERJUNT RITUAL, #819% & YOUR ENEMY JIMMY EAT WORLD, SWEETNESS MEDICATION, INSIDE SIMON AND MILO, IT'S NOT ME, IT'S YOU DDG FASHION DISCO, LEPER FRIEND DANZIG, WICKED PUSSYCAT JERRY CANTRELL, ANGER RISING EPIDEMIC, WALK AWAY CUSTOM, BEAT ME SWITCHED, INSIDE SO FAR, SAVE ME ATTIUS FAULT, MY FIRST TRIP TO MARS ANDREW W.K., SHE IS BEAUTIFUL THE STROKES, HARD TO EXPLAIN	INCUBUS, WARNING PASTOR TROY, VICE VERSA LIL' ROMED, 2 WAY KILLSWITCH ENGAGE, MY LAST SERENADE HATEREED, I WILL BE HEARD STRING OUT, CEMETERY CUSTOM, BEAT ME DANZIG, WICKED PUSSYCAT SLUM VILLAGE, TAINTED THE GET UP KIDS, OVERDUE SOPHIE B. HAWKINS, WALKING IN MY BLUE JEANS LADY MARY, ROUND UP SWITCHED, INSIDE THE RAMONES, BLITZKREIG BOP MATHEW, EVERYBODY DOWN RIDDLIN' KIDS, I FEEL FINE AMERIE, WHY DON'T WE FALL IN LOVE PAULINA RUBIO, DON'T SAY GOODBYE THE CALLING, ADRIENNE	

Music & Showbiz



by Carla Hay

ZIGGY STARDUST UNLEASHED: David Bowie may have retired his Ziggy Stardust alter ego, but the androgynous rock persona will get a resurrection of sorts with the theatrical rerelease of *Ziggy Stardust and the Spiders From Mars*. The music documentary—directed by D.A. Pennebaker and filmed in 1973 at London's Hammer-smith Odeon—immortalizes Bowie's final performance as Ziggy Stardust.



This time around, the film will feature restored prints and Dolby 5.1 surround sound mixed by producer **Tony Visconti**, who recently collaborated with Bowie for the first time in 20 years on the latter's current *Heathen* album (ISO/Columbia).

At press time, the rereleased *Ziggy Stardust* was scheduled to open July 10 in New York, July 19 in Los Angeles, Aug. 9 in San Francisco, Aug. 25 in Philadelphia, and Sept. 5 in Brooklyn, N.Y. It will roll out to other major U.S. markets during August and September. Bowie says of working with Visconti again: "I wanted to bring a cultural restoration, using everything I knew

without returning to the past. I wanted to feel the weight and depth of the years. All the experiences, all the questions, all the fear, all the spiritual isolation. This is the way that the old men ride."

The chameleon-like rocker shared his past and present during the A&E program *Live by Request*, which premiered June 15. Bowie has been known to avoid doing greatest-hits concerts, but during the show he performed an outstanding two-hour set that included "Ziggy Stardust," "Heroes," "Let's Dance," and "Fame," as well as *Heathen* cuts "Slip Away" and "Slow Burn."

Sitting in the audience during the show at Sony Music Studios in New York, we found Bowie more relaxed and open than he has been during other performances in recent years. Magical energy filled the room as Bowie and his band performed.

When the TV cameras stopped rolling, Bowie treated the audience to two more songs—cover versions of Neil Young's "I've Been Waiting for You" and the Pixies' "Cactus," both of which are included on *Heathen*.

On July 16, EMI is scheduled to release a limited edition of Bowie's 1972 *Ziggy Stardust* CD with previously unreleased material.

When asked if he has any acting roles lined up, Bowie said that he is in discussions to play a doctor in a TV version of *The Elephant Man*.

NEWSLINE...

Emmis Communications' radio division reported a first-quarter 2002 revenue of \$62.7 million (down 5% from the same period last year) and operating expenses of \$34.4 million, down 7% . . . Satellite radio companies XM and Sirius have reached an undisclosed royalty agreement with SESAC . . . Clear Channel Radio appoints two new VP/market managers: Cindy McDowell is upped from director of sales of the Milwaukee cluster, while Debra Wagner segues from Tucson, Ariz., to oversee the Springfield, Mass., cluster . . . Active rock KEGF Dallas names Max Dugan PD. He was PD of heritage rock KKFM Colorado Springs, Colo.
Compiled by Carla Hay.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

NEXT STOP, NELLYVILLE: One hot rapper will pass the baton to another next issue on The Billboard 200, as **Nelly** is poised to succeed **Eminem** at No. 1 with a shot at 800,000-plus units. It seems fitting that these two stand together, as the last solo albums by each of them were the biggest rap titles of the past two years.

In the second half of 2000, Eminem's second album, *The Marshall Mathers LP*, sold 7.9 million units, more than any other rap title that year and second only to the 9.9 million rung by 'N Sync's *No Strings Attached*. Nelly's rookie album was second among rap sets that year and seventh overall, with 5 million units sold in 2000. Each followed up in 2001 with group projects—Eminem with **D12** (1.9 million units to date) and Nelly with **St. Lunatics** (1.26 million). Even more impressive is that Nelly's 2000 album, *Country Grammar*, sold another 2.4 million units in 2001—more than any other rap title moved that year.

Meanwhile, Eminem easily commands the current chart with 381,000 units, down 28% from last issue's total. *The Eminem Show* has sold 3.3 million units in less than five weeks, more than any other album this year. This year's second-best seller, **Alan Jackson's** *Drive* (now No. 34), trails by more than 1 million, having sold 2.2 million since its release in January.

PAPA DON'T REACH: **Papa Roach's** second full-length album reaches a higher peak than its first album, entering at No. 2 with 136,000 units. Its 2000 debut, *Infest*, peaked at No. 5 a dozen weeks after it entered at No. 48. But while this album reaches a higher chart position, the earlier one actually had two weeks when it sold more, ticking through 137,000 copies in its fattest frame.

Of course, there's a lot of that going around in 2002. With the exception of the aforementioned **Alan Jackson**, it is difficult to think of any top-of-the-chart acts who are pounding out weeks as large as the ones they hit in earlier years.

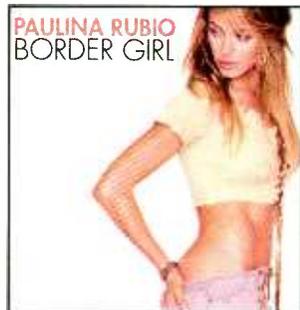
As tall as **Eminem** looks now, his last album sold 3.7 million in its first four weeks—9% more than his current one has sold in a comparable span. Last issue's runner-up, **Korn**, illustrates that trend in sharper detail, as its opening sum of 434,000 was down significantly from the 574,000 units that its last album, *Issues*, sold the week it hit stores in 1999.



While CD burning and file sharing are culprits cited to explain this year's softer numbers, those practices also help explain the 69.5% slide that Korn sees on the current chart (No. 3, 132,000)—one of the largest second-week slides in recent memory.

Wyclef Jean follows the same blueprint as Papa Roach. He enters the big chart with *Masquerade* at a higher rank than either of his earlier solo sets (No. 6, 81,500), but **the Fugees** member's last solo album sold more the week it came out in 2000 (No. 9, 95,000 units).

CAREER BESTS: A rock band, a Latin star, and a dance-chart diva each enjoy career-best peaks. These upstarts are led by **Our Lady Peace**, which enters The Billboard 200 at No. 9 with 67,000 units.



Of the band's previous albums, its second had charted the highest, at No. 69 in 1999, while its 1997 debut owned the band's biggest sales week, scanning 24,000 during Christmas week of that year. Lead single "Somewhere out There" peaked at No. 7 on Modern Rock Tracks, the band's third top 10 on that list.

Mexico's **Paulina Rubio** becomes the latest Latin artist to seek fortune with an English-language album. She lands just shy of the top 10 with 56,000 units (No. 11). Her last album, 2000's *Paulina*, has been the biggest of her career, spending three weeks at No. 1 on Top Latin Albums and reaching No. 156 on The Billboard 200. Its Nielsen SoundScan total to date is 374,000 units, but it never logged as much as 10,000 copies in any one week. Rubio's lead single, "Don't Say Goodbye," reached No. 31 on Top 40 Tracks, and she has received a generous heap of media attention.

Anastacia enters the big chart at No. 27 with 39,000 units, almost five times more than her biggest prior Nielsen SoundScan week. Her first album peaked at No. 168 last year.

Meanwhile, Arista is staging its own Ladies' Night, with two female artists earning bullets in the top 10. Rookie **Avril Lavigne** has now seen two consecutive gains since entering at No. 8 (10-5, up 25%), while **Pink** returns to the penthouse (15-10, up 8.5%). There is very little in the way of advertising or sale pricing on the latter, which indicates that Pink's gains are coming from new single "Just Like a Pill," which rises 36-26 on Hot 100 Airplay and is picking up plays at MTV.

Singles Minded™

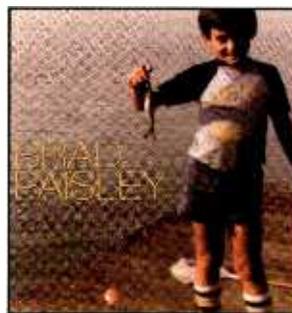


by Silvio Pietroluongo, Minal Patel, Wade Jessen

HOOK, LINE, AND SINKER: **Brad Paisley** collects his third No. 1 on Hot Country Singles & Tracks with "I'm Gonna Miss Her (The Fishin' Song)," a tongue-in-cheek fisherman's anthem that gains 210 detections and pushes **George Strait's** "Living and Living Well" to No. 2 after a two-week stint atop the chart. Based on Nielsen Broadcast Data Systems audience data, "The Fishin' Song" makes approximately 41.7 million estimated listener impressions and ranks second on that tally—not enough to take the audience title away from Strait, who grabs the most ears this week with 43.6 million impressions. More often than not, the No. 1 country song is also the one with the largest audience.

Paisley has two prior chart-toppers on his résumé, including "He Didn't Have to Be" and "We Danced," which reigned in December 1999 and December 2000, respectively. Paisley's single is the 12th No. 1 on the country radio list since our current chart year began last December. By contrast, there were 14 No. 1 country singles for the same period in the 2001 chart year.

Elsewhere on Country Singles & Tracks, **Keith Urban** logs his highest opening chart position to date with "Somebody Like You," which takes **Hot Shot Debut** honors at No. 42. His prior opening benchmark was set by "But for the Grace of God," which entered at No. 54 in October 2000 and eventually peaked at No. 1 in February 2001. "Somebody" introduces Urban's forthcoming sophomore set, which Capitol says has not yet been assigned a title or a firm street date, though it is expected to hit retail around October.



STILL HOT: **Nelly's** "Hot in Herre" holds on to the top slot on The Billboard Hot 100 for a second consecutive week, widening its lead over runner-up "Without Me" by **Eminem**. "Herre" earns the Greatest Gainer/Airplay award, as it increases its audience impressions by 18 million. "Without" also posts a double-digit audience jump, gaining 11.5 million listeners. The total audience for "Herre" is now 140.5 million—a new Hot 100 record for a rap track, besting **Fat Joe Featuring Ashanti's** "What's Luv," which hit 135.5 million listener impressions in the May 4 issue.

"Herre" and "Without" also rank No. 1 and No. 2, respectively, on Hot 100 Airplay, mark-

ing the first time in that chart's history that the top two slots are occupied by rap songs. This feat has been accomplished previously on the Hot 100, but not since the Aug. 30, 1997,



issue, when buying singles was still fashionable and sales contributed more to a song's Hot 100 rank. That issue, "Mo Money Mo Problems" by **the Notorious B.I.G.**

Featuring Puff Daddy & Mase was No. 1, and "I'll Be Missing You" by **Puff Daddy & Faith Evans featuring 112** was at No. 2.

"Herre" advances 5-2 on the Hot R&B/Hip-Hop Singles & Tracks chart, earning Greatest Gainer designations for both Sales and Airplay, a feat that last occurred in the Feb. 17, 2001, issue, when "Stutter" by **Joe Featuring Mystikal** did double honors while at No. 1. "Herre" moves 8-2 on the Hot R&B/Hip-Hop Singles Sales chart, selling 76% more than the previous week and trailing **the Clipse's** "Grindin'" for the No. 1 spot by fewer than 100 units. It also gains 12.3 million in audience at R&B radio to move into the No. 2 slot on the Hot R&B/Hip-Hop Airplay chart. The No. 2 rank for "Herre" on the main R&B chart and R&B/Hip-Hop Airplay provides Nelly with his highest peak on each chart as a solo act. Additionally, Nelly debuts another single from *Nellyville*: "Dilemma," which enters at No. 66 on R&B/Hip-Hop Singles & Tracks.

LEAP OF FAITH: On the heels of his well-chronicled legal troubles, **R. Kelly** debuts at No. 69 on R&B/Hip-Hop Singles & Tracks with the recently recorded "Heaven I Need a Hug." The song posts 6 million audience impressions in its first week at R&B radio.

First released the week of June 17 to WGCI Chicago in Kelly's hometown, "Heaven" is now receiving airplay at nearly half of the 129 R&B radio stations that report to the chart. On the track, Kelly vents frustration about his indictment and the recent events that have transpired in his life. "Heaven" will be included on his forthcoming album, tentatively titled *Love Land*. The album, minus this new song, has been circulating on the bootleg circuit—one of the main reasons Jive is forging ahead with the release on a date yet to be determined.

Additional reporting by Patrick McGowan in New York.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			5 Weeks At Number 1		49	46	42	45	MICHELLE BRANCH ▲	The Spirit Room	28		
1	1	1	5	EMINEM	WEBA/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	50	48	41	16	BRANDY ▲	Full Moon	2			
2	NEW		1	HOT SHOT DEBUT					51	44	36	30	LUDACRIS ▲ ²	Word Of Mouf	3		
				PAPA ROACH	DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2	52	52	34	17	NAPPY ROOTS ●	Watermelon, Chicken & Gritz	24			
3	2	—	2	KORN	IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	53	53	55	20	JACK JOHNSON	Brushfire Fairytales	53			
4	3	2	3	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG 78192*/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	54	51	49	41	P.O.D. ▲ ²	Satellite	6			
5	10	8	3	AVRIL LAVIGNE	ARISTA 14740 (17.98 CD)	Let Go	5	55	NEW		1	VARIOUS ARTISTS	Vans Warped Tour 2002 Compilation	55			
6	NEW		1	WYCLEF JEAN	COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6	56	56	35	12	TWEET ●	Southern Hummingbird	3			
7	6	5	12	ASHANTI ▲ ²	MURDER INC./A&M 586830*/DJM/G (12.98/18.98)	Ashanti	1	57	49	47	34	ENRIQUE IGLESIAS ▲ ³	Escape	2			
8	5	4	6	VARIOUS ARTISTS	BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	58	54	39	20	JENNIFER LOPEZ ▲	J To Tha L-O! The Remixes	1			
9	NEW		1	OUR LADY PEACE	COLUMBIA 86585*/CRG (6.98 EQ/12.98)	Gravity	9	59	40	53	4	SOUNDTRACK	Divine Secrets Of The Ya-Ya Sisterhood	40			
10	15	18	31	PINK ▲ ³	ARISTA 14718 (12.98/18.98)	Missundaztood	6	60	61	45	5	BOX CAR RACER	Box Car Racer	12			
11	NEW		1	PAULINA RUBIO	UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11	61	69	64	49	CRAIG DAVID ▲	Born To Do It	11			
12	8	6	9	KENNY CHESNEY ▲	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	62	63	50	38	JA RULE ▲ ³	Pain Is Love	1			
13	11	9	10	SHERYL CROW ▲	A&M 493260*/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	63	73	80	9	THE HIVES	Veni Vidi Vicious	63			
14	9	3	3	DONELL JONES	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3	64	82	93	6	KHIA FEATURING DSD	Thug Misses	64			
15	19	7	3	DIRTY VEGAS	CREDENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7	65	NEW		1	OAKENFOLD	Bunkka	65			
16	57	—	2	GREATEST GAINER				66	50	37	7	LAURYN HILL ▲	MTV Unplugged No. 2.0	3			
				SOUNDTRACK	WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	16	67	43	23	3	CIPHA SOUNDS/MR. CHOC	Rawkus Records Presents: Soundbombing III	23			
17	22	16	8	BIG TYMERS ●	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	68	62	52	11	B2K ●	B2K	2			
18	17	10	14	VARIOUS ARTISTS ▲ ²	UNIVERSAL/EMI/ZOMBA/SONY 84408*/UMRG (12.98/18.98)	Now 9	1	69	47	32	6	WEEZER ●	Maladroit	3			
19	20	17	28	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. (18.98 CD) #	Josh Groban	8	70	60	63	35	INCUBUS ▲	Morning View	2			
20	18	12	8	SOUNDTRACK ●	ROADRUNNER/COLUMBIA 86402*/DJM/G/CRG (12.98 EQ/18.98)	Spider-Man	4	71	65	48	20	MARY J. BLIGE ▲ ²	No More Drama (2002)	14			
21	16	13	13	CELINE DION ▲ ²	EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	72	68	61	33	DEFAULT ●	The Fallout	51			
22	7	19	78	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069*/DJM/G (12.98/18.98)	O Brother, Where Art Thou?	1	73	67	51	5	AMY GRANT	Legacy...Hymns & Faith	21			
23	24	25	26	JOHN MAYER ●	AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) #	Room For Squares	21	74	31	—	2	THE WHO	The Ultimate Collection	31			
24	21	11	6	CAM'RON	ROC-A-FELLA/DEF JAM 586786*/DJM/G (12.98/18.98)	Come Home With Me	2	75	64	57	46	USHER ▲ ³	8701	4			
25	4	—	2	NEW FOUND GLORY	DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	76	80	68	31	HOOBASTANK ●	Hoobastank	25			
26	26	22	17	NORAH JONES ●	BLUE NOTE 32088*/CAPITOL (17.98 CD) #	Come Away With Me	17	77	55	40	5	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40			
27	NEW		1	ANASTACIA	DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27	78	58	54	20	BARRY MANILOW ▲	Ultimate Manilow	3			
28	38	58	3	SOUNDTRACK	LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28	79	45	62	24	BRAD PAISLEY ●	Part II	31			
29	23	21	32	SHAKIRA ▲ ³	EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	80	70	56	52	ALICIA KEYS ▲ ⁵	Songs In A Minor	1			
30	28	15	7	MUSIQ	DEF SOUL 586772*/DJM/G (12.98/18.98)	Justisen (Just Listen)	1	81	87	69	18	N*E*R*D*	In Search Of...	61			
31	32	28	8	VANESSA CARLTON ●	A&M 493307*/INTERSCOPE (18.98 CD)	Be Not Nobody	5	82	66	27	3	DJ QUIK	Under Tha Influence	27			
32	27	14	5	MARC ANTHONY	COLUMBIA 85300*/CRG (6.98 EQ/18.98)	Mended	3	83	NEW		1	ARCHIE EVERSOLE	Ride Wit Me Dirty South Style	83			
33	NEW		1	JERRY CANTRILL	ROADRUNNER 618451*/DJM/G (18.98 CD)	Degradation Trip	33	84	83	72	27	NAS ▲	Stillmatic	5			
34	12	24	23	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	85	71	59	11	GOO GOO DOLLS	Gutterflower	4			
35	13	—	2	SOUNDTRACK	EPIC 86670 (18.98 CD)	The Osbourne Family Album	13	86	74	74	16	THE WHITE STRIPES	White Blood Cells	61			
36	30	20	5	VARIOUS ARTISTS ●	SONY/UNIVERSAL/EMI/ZOMBA 86591*/CRG (12.98 EQ/18.98)	Off The Hook	13	87	88	70	13	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins	58			
37	14	—	2	DAVID BOWIE	ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)	Heathen	14	88	84	65	13	AVANT ●	Ecstasy	6			
38	37	29	28	NO DOUBT ▲	INTERSCOPE 483158* (12.98/18.98)	Rock Steady	9	89	78	77	11	KID ROCK ▲	Cocky	7			
39	34	31	43	PUDDLE OF MUDD ▲ ²	FLAWLESS/GEFFEN 493074*/INTERSCOPE (12.98/18.98)	Come Clean	9	90	90	88	10	INDIA.ARIE ▲	Acoustic Soul	10			
40	42	46	38	JIMMY EAT WORLD ●	DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	40	91	76	79	10	ENYA ▲ ⁶	A Day Without Rain	2			
41	33	30	41	NICKELBACK ▲ ⁴	ROADRUNNER 618485*/DJM/G (12.98/18.98)	Silver Side Up	2	92	59	60	10	VAN MORRISON	Down The Road	25			
42	29	—	2	AZ	MOTOWN 018074*/UMRG (12.98/18.98)	AZiatic	29	93	81	94	40	MARTINA MCBRIDE ▲	Greatest Hits	5			
43	36	43	31	CREED ▲ ⁵	WIND-UP 13075 (11.98/18.98)	Weathered	1	94	98	85	11	BRITNEY SPEARS ▲ ⁴	Britney	1			
44	35	26	6	MOBY	V2 27127* (10.98/18.98)	18	4	95	72	91	10	TOBY KEITH ▲	Pull My Chain	9			
45	NEW		1	A*TEENS	STOCKHOLM 018435*/MCA (18.98 CD)	Pop 'Til You Drop!	45	96	75	71	10	BONNIE RAITT ●	Silver Lining	13			
46	39	33	87	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	97	100	92	10	GARY ALLAN	Alright Guy	39			
47	25	—	2	RAPHAEL SAADIQ	UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	25	98	92	81	10	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4			
48	41	38	42	SYSTEM OF A DOWN ▲ ²	AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	99	93	95	10	SOUNDTRACK ▲	Shrek	28			

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100			1	B RICH ATLANTIC 83555*/AG (12.98/18.98)	80 Dimes	100	150	NEW	1	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	150	
101	85	90	83	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits	4	151	150	131	74	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
102	79	84	62	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	152	142	104	30	BUSTA RHYMES ▲ J 2009* (12.98/18.98)	Genesis	7
103	94	73	29	FAT JOE ▲ TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	21	153	136	138	15	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
104	107	107	57	STAIND ▲ ⁴ FLIPI/ELEKTRA 62826/EEG (12.98/18.98)	Break The Cycle	1	154	106	82	3	LOS LOBOS MAMMOTH 165518 (18.98 CD)	Good Morning Aztlan	82
105	86	86	41	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	155	111	120	80	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
106	104	103	28	MERCYME ● INQ/WORD 86133/WARNER BROS. (16.98 CD) ▲	Almost There	67	156	149	129	15	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
107	91	75	7	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	Icons	15	157	165	152	29	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
108	89	101	61	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2	158	151	119	9	RL J 20012 (12.98/17.98)	RL:Ements	53
109	134	—	2	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	109	159	161	144	17	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
110	108	105	35	TENACIOUS D EPIC 86234* (18.98 EQ CD)	Tenacious D	33	160	NEW	1	GUIDED BY VOICES MATADOR 0547* (16.98 CD) ▲	Universal Truths And Cycles	160	
111	113	102	17	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	161	124	67	3	MESHELL NDEGEOCELLO MAVERICK 47988/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	67
112	103	109	91	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	162	126	162	39	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
113	189	186	24	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20	163	153	151	54	BLINK-182 ▲ ² MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
114	101	78	13	SOUNDTRACK ● UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5	164	180	155	7	WILL DOWNING GRP 589610/VG (18.98 CD)	{Sensual Journey}	90
115	77	66	6	RUSH ANTHEM/ATLANTIC 83531/AG (12.98/18.98)	Vapor Trails	6	165	138	83	3	DOVES HEAVENLY 12232*/CAPITOL (17.98 CD)	The Last Broadcast	83
116	118	122	37	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33	166	183	127	5	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	107
117	105	87	6	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	27	167	162	128	4	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) ▲	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	127
118	NEW	1		ANITA BAKER ELEKTRA 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118	168	NEW	1	THE FLATLANDERS NEW WEST 6040 (17.98 CD) ▲	Now Again	168	
119	123	121	7	KELLIE COFFEY BNA 67040/RLG (10.98/18.98)	When You Lie Next To Me	54	169	164	159	29	OUTKAST ▲ ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
120	102	98	3	SOUNDTRACK HOLLYWOOD 162338 (18.98 CD)	Bad Company	98	170	148	133	29	GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
121	119	106	34	THE CALLING ● RCA 67585 (17.98 CD) ▲	Camino Palmero	36	171	160	182	16	BLAKE SHELTON WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45
122	109	99	9	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13	172	172	124	18	FLAW REPUBLIC/UNIVERSAL 014691/UMRG (18.98 CD) ▲	Through The Eyes	119
123	114	117	53	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	173	173	160	31	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
124	97	44	3	DJ SHADOW MCA 112937* (18.98 CD)	The Private Press	44	174	147	172	70	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
125	122	89	14	R. KELLY & JAY-Z ▲ RDC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2	175	116	139	14	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
126	120	110	52	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	176	194	156	5	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	146
127	158	146	14	DASHBOARD CONFSSIONAL VAGRANT 354 (14.98 CD) ▲	The Places You Have Come To Fear The Most	119	177	154	126	13	VARIOUS ARTISTS ● SMACK DOWN!/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3
128	110	97	5	TOMMY LEE MCA 112856 (18.98 CD)	Never A Dull Moment	39	178	144	140	9	ELVIS COSTELLO ISLAND 586775/IDJMG (18.98 CD)	When I Was Cruel	20
129	125	100	9	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11	179	181	173	32	ROB ZOMBIE ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
130	112	116	34	TRICK PONY ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91	180	127	199	34	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
131	95	76	9	SOUNDTRACK ● SONY CLASSICAL 89932 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6	181	171	134	6	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
132	131	115	99	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10	182	171	134	6	3RD STRIKE HOLLYWOOD 162344 (12.98 CD)	Lost Angel	72
133	135	118	17	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3	183	182	141	14	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4
134	137	113	49	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	184	170	165	32	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
135	117	130	86	U2 ▲ ³ INTERSCOPE 524853 (12.98/18.98)	All That You Can't Leave Behind	3	185	184	147	8	BLACKALICIOUS MCA 112806* (14.98 CD)	Blazing Arrow	49
136	186	—	8	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57	186	157	169	18	VARIOUS ARTISTS SPARROW 38887 (16.98 CD)	Dove Hits 2002	74
137	145	108	21	UNWRITTEN LAW INTERSCOPE 493139* (13.98 CD)	Elva	69	187	RE-ENTRY	7	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	
138	115	114	20	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	12	188	RE-ENTRY	4	12 STONES WIND-UP 13069 (18.98 CD) ▲	12 Stones	154	
139	133	—	2	SOUNDTRACK RCA 88118 (18.98 CD)	Mr. Deeds	133	189	174	197	76	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
140	128	112	33	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22	190	146	168	23	WILLIE NELSON LST HIGHWAY 185231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
141	132	111	63	JAHHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9	191	192	170	78	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) ▲	Whoa, Nelly!	24
142	156	148	104	NELLY ▲ ⁸ FD/REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1	192	178	153	19	PRINCE WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
143	121	143	84	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1	193	168	179	32	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
144	155	142	17	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11	194	185	167	63	JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	19
145	NEW	1		OTEP CAPITOL 33346 (17.98 CD) ▲	Sevas Tra	145	195	177	192	7	FOREIGNER ATLANTIC 78266/RHINO (12.98/18.98)	Complete Greatest Hits	80
146	130	135	69	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1	196	188	183	32	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
147	129	136	69	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	197	197	—	24	CHRIS CAGLE ● CAPITOL (NASHVILLE) 34170 (10.98/17.98) ▲	Play It Loud	164
148	141	123	9	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92	198	RE-ENTRY	41	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	6	
149	159	163	16	311 VOLCANO 32184/ZOMBA (11.98/17.98)	From Chaos	10	199	200	175	6	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
				PACESETTER			200	99	—	7	WIDESPREAD PANIC WIDESPREAD 84552/SANCTUARY (24.98 CD)	Live In The Classic City	99

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	41		41	1	DIANA KRALL ▲ VERVE 549846/VG	NUMBER 1 ▲	40 Weeks At Number 1	The Look Of Love
2	3	7		7	1	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE Directions In Music (Celebrating Miles Davis & John Coltrane) VERVE 589654/VG			
3	2	13		13	2	CASSANDRA WILSON BLUE NOTE 35072/CAPITOL ▲			Belly Of The Sun
4	6	5		5	6	WAYNE SHORTER VERVE 589679/VG			Footprints Live!
5	8	8		8	8	VARIOUS ARTISTS VERVE 589620/VG			Verve/Unmixed
6	9	67		67	9	SOUNDTRACK LEGACY/COLUMBIA 85350/CRG			Finding Forrester
7	7	35		35	7	HARRY CONNICK, JR. COLUMBIA 86077/CRG			Songs I Heard
8	5	33		33	5	TONY BENNETT RPM/COLUMBIA 85833/CRG			Playin' With My Friends: Bennett Sings The Blues
9	4	7		7	4	MICHAEL FEINSTEIN Michael Feinstein With The Israel Philharmonic Orchestra CONCORD 4987 ▲			
10	11	34		34	11	STEVE TYRELL COLUMBIA 86006/CRG ▲			Standard Time
11	10	35		35	10	HARRY CONNICK, JR. COLUMBIA 86794/CRG		30	
12	12	5		5	12	PATTI AUSTIN PLAYBOY JAZZ 7503/CONCORD			For Ella
13	15	2		2	15	NNENNA FREELON CONCORD 2107			Tales Of Wonder
14	14	77		77	14	RAMSEY LEWIS & NANCY WILSON NARADA JAZZ 50774/VIRGIN			Meant To Be
15	13	84		84	13	LOUIS ARMSTRONG Ken Burns Jazz - The Definitive Louis Armstrong LEGACY/COLUMBIA 81440/CRG			
16	16	13		13	16	MILES DAVIS LEGACY/COLUMBIA 89186/CRG			Super Hits
17	22	3		3	22	MILES DAVIS LEGACY/COLUMBIA 89520/CRG			Blue Moods
18	24	4		4	24	BRIAN BROMBERG A440 4001/RHYKO DISC			Wood
19	19	2		2	19	EDDIE PALMIERI CONCORD PICANTE 2136/CONCORD			La Perfecta II
20	21	57		57	21	JANE MONHEIT N-CODED 4219/WARLOCK ▲			Come Dream With Me
21	17	11		11	17	RACHELLE FERRELL BLUE NOTE 38564/CAPITOL			Live In Montreux 91-97
22	18	85		85	18	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61433/CRG			The Best Of Ken Burns Jazz
23	RE-ENTRY					JOHN COLTRANE IMPULSE 549361/VG			Coltrane For Lovers
24	RE-ENTRY					CHET BAKER PACIFIC JAZZ 35937/CAPITOL			Deep In A Dream
25	25	2		2	25	BEGGIE ADAIR HILL 82809/100R			I'll Take Romance

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	17		17	1	NORAH JONES ● BLUE NOTE 32086/CAPITOL ▲	NUMBER 1 ▲	17 Weeks At Number 1	Come Away With Me
2	2	7		7	2	WILL DOWNING GRP 589510/VG			{Sensual Journey}
3	3	1		1	3	VARIOUS ARTISTS VERVE 589606/VG			Verve/Remixed
4	4	2		2	4	JOE SAMPLE PRA/VERVE 589508/VG			The Pecan Tree
5	NEW					GERALD ALBRIGHT GRP 589655/VG ▲			Groovology
6	5	28		28	5	BONEY JAMES WARNER BROS. 48004			Ride
7	6	3		3	7	DOWN TO THE BONE GRP 589609/VG ▲			Crazy Vibes and Things
8	9	7		7	8	VARIOUS ARTISTS SHANACHIE 5089			Streetwise: Smooth Urban Jazz
9	10	7		7	9	PAUL HARDCASTLE HARDCASTLE 90511/V2			Hardcastle III
10	7	34		34	10	CHRIS BOTTI COLUMBIA 85753/CRG ▲			Night Sessions
11	8	4		4	11	MIKE PHILLIPS HIDDEN BEACH 98009/EPIC ▲			You Have Reached Mike Phillips
12	NEW					JONATHAN BUTLER WARNER BROS. 48273			Surrender
13	13	9		9	13	CRAIG CHAQUICO HIGHER OCTAVE 12142			Shadow And Light
14	18	38		38	14	VARIOUS ARTISTS HIDDEN BEACH 85653/EPIC			Hidden Beach Recordings Presents: Unwrapped Vol. 1
15	14	38		38	15	PETER WHITE COLUMBIA 85212/CRG ▲			Glow
16	15	11		11	16	MEDESKI MARTIN AND WOOD BLUE NOTE 35870/CAPITOL ▲			Uninvisible
17	11	15		15	17	BOBBY MCFERRIN BLUE NOTE/ANGEL 34201/CAPITOL			Beyond Words
18	12	2		2	18	BILL FRISSELL NONESUCH 79652/AG			The Willies
19	16	7		7	19	PAT METHENY GROUP WARNER BROS. 48025			Speaking Of Now
20	19	1		1	20	CHUCK LOEB SHANACHIE 5030			All There Is
21	23	3		3	21	3RD FORCE HIGHER OCTAVE 12087			Gentle Force
22	20	62		62	22	HERB ALPERT ASM 490886/INTERSCOPE			Definitive Hits
23	17	31		31	23	ANDRE WARD ORPHEUS 70579 ▲			Feelin' You
24	21	13		13	24	JEFF GOLUB GRP 089564/VG			Do It Again
25	22	36		36	25	DAVID BENOIT GRP 589079/VG ▲			Fuzzy Logic

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	2		2	1	CARRERAS-DOMINGO-PAVAROTTI DECCA 466999/UNIVERSAL CLASSICS GROUP	NUMBER 1 ▲	2 Weeks At Number 1	The Best Of The 3 Tenors
2	3	40		40	2	YO-YO MA SONY CLASSICAL 89667			Classic Yo-Yo
3	2	63		63	2	ANDREA BOCELLI ● PHILIPS 464600/UNIVERSAL CLASSICS GROUP			Verdi
4	5	2		2	4	JOSHUA BELL SONY CLASSICAL 89505			Mendelssohn/Beethoven Violin Concertos
5	7	6		6	5	VLADIMIR ASHKENAZY DECCA 470833/UNIVERSAL CLASSICS GROUP			Number 1 Classical Album
6	9	2		2	6	EDGAR MEYER SONY CLASSICAL 80956			Bottesini Concertos
7	6	38		38	7	RICHARD JOO COLUMBIA 85397/SONY CLASSICAL			Billy Joel: Fantasies & Delusions
8	4	40		40	8	LUCIANO PAVAROTTI DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP			Romantica
9	RE-ENTRY					EVGENY KISSIN RCA VICTOR 63884			Pictures At An Exhibition
10	8	7		7	10	DAVID RUSSELL TELARC 80576			Reflections Of Spain
11	10	10		10	11	YO-YO MA (WILLIAMS) SONY CLASSICAL 89670			Yo-Yo Ma Plays The Music Of John Williams
12	11	19		19	12	MARIA CALLAS EMI CLASSICS 57230/ANGEL			The Very Best Of Maria Callas
13	12	11		11	13	ITZHAK PERLMAN SONY CLASSICAL 89449			Rhapsody
14	NEW					JOSE CURA ERATO 85827/AG			Boleros
15	NEW					KATHLEEN BATTLE SONY CLASSICAL 89464			Portrait

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	9		9	1	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ● SONY CLASSICAL 89892	NUMBER 1 ▲	9 Weeks At Number 1	Star Wars Episode II: Attack Of The Clones
2	2	32		32	2	ANDREA BOCELLI ▲ PHILIPS 589341/UNIVERSAL CLASSICS GROUP			Cieli Di Toscana
3	3	10		10	3	YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89782			Silk Road Journeys: When Strangers Meet
4	4	9		9	4	SARAH BRIGHTMAN REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP			Encore
5	5	11		11	5	SARAH BRIGHTMAN ● NEMO STUDIO 33757/ANGEL			Classics
6	6	36		36	6	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG			Enchantment
7	7	19		19	7	DANIEL RODRIGUEZ MANHATTAN 37584 ▲			The Spirit Of America
8	8	40		40	8	RUSSELL WATSON DECCA 468959/UNIVERSAL CLASSICS GROUP ▲			The Voice
9	9	46		46	9	BOND MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP ▲			Born
10	15	11		11	10	KRONOS QUARTET NONESUCH 79649/AG			Nuevo
11	11	18		18	11	SARAH BRIGHTMAN ● NEMO STUDIO 36963/ANGEL			La Luna
12	12	41		41	12	VARIOUS ARTISTS UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL			Classical Hits
13	NEW					SASHA LAZARD HIGHER OCTAVE 11552			Myth Of Red
14	RE-ENTRY					TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347			Crouching Tiger, Hidden Dragon
15	13	11		11	15	BELA FLECK SONY CLASSICAL 89610 ▲			Perpetual Motion

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	33		33	1	ENYA ▲ REPRISE 47426/WARNER BROS.	NUMBER 1 ▲	80 Weeks At Number 1	A Day Without Rain
2	2	3		3	2	JOHN TESH GARDEN CITY 34593			The Power Of Love
3	3	19		19	3	JIM BRICKMAN WINDHAM HILL 11589/RCA			Simple Things
4	4	13		13	4	SECRET GARDEN DECCA 546878			Once In A Red Moon
5	5	2		2	5	TIM JANIS TIM JANIS ENSEMBLE 1105/KOCH			A Thousand Summers
6	7	15		15	6	GOVI HIGHER OCTAVE 11724			Mosaico
7	6	3		3	7	JERRY DOUGLAS SUGAR HILL 3939			Lookout For Hope
8	NEW					OTTMAR LIEBERT HIGHER OCTAVE 12559			In The Arms Of Love
9	9	22		22	9	2002 REAL MUSIC 8803			Across An Ocean Of Dreams
10	8	19		19	10	YANNI WINDHAM HILL 11568/RCA			Very Best Of Yanni
11	12	22		22	11	VARIOUS ARTISTS VIRGIN 50836			Pure Moods III
12	10	40		40	12	YANNI ● VIRGIN 79893			If I Could Tell You
13	11	10		10	13	ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8118/MADACY			Healing Garden Music-Relaxation
14	14	7		7	14	ERIC HANSEN NEURODISC 50262/CAPITOL			Nuevo Flamenco Romancero
15	13	6		6	15	MEDIAEVAL BABES NETWORK 30256			The Rose

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	41		41	1	FOR A LAZY AFTERNOON DECCA/UNIVERSAL CLASSICS GROUP			VARIOUS ARTISTS
2	2	3		3	2	20 CLASSICAL FAVORITES MADACY			VARIOUS ARTISTS
3	3	13		13	3	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY			VARIOUS ARTISTS
4	4	13		13	4	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY			VARIOUS ARTISTS
5	5	13		13	5	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY			VARIOUS ARTISTS
6	6	13		13	6	GERSHWIN: AN AMERICAN IN PARIS MADACY			VARIOUS ARTISTS
7	7	13		13	7	GOD BLESS AMERICA: UNITED WE STAND! MADACY			VARIOUS ARTISTS
8	8	13		13	8	CLASSICAL MASTERPIECES MADACY			VARIOUS ARTISTS
9	9	13		13	9	MOZART: SYMPHONY NOS. 40 & 41 MADACY			VARIOUS ARTISTS
10	10	13		13	10	FOR A SUNDAY MORNING DECCA/UNIVERSAL CLASSICS GROUP			VARIOUS ARTISTS
11	11	13		13	11	BEST OF 25 CLASSICAL FAVORITES MADACY			VARIOUS ARTISTS
12	12	13		13	12	25 CLASSICAL FAVORITES VOX/SPJ MUSIC			VARIOUS ARTISTS
13	13	13		13	13	BABY'S FIRST CLASSICS VOX/SPJ MUSIC			VARIOUS ARTISTS
14	14	13		13	14	BETHOVEN: 25 FAVORITES MADACY			VARIOUS ARTISTS
15	15	13		13	15	BETHOVEN: PIANO SONATAS MADACY			VARIOUS ARTISTS

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
1	1	1		1	1	CLASSICAL CHILL OUT EMI CLASSICS/ANGEL			VARIOUS ARTISTS
2	2	1		1	2	BABY MOZART WALT DISNEY 86070			VARIOUS ARTISTS
3	3	1		1	3	HYMN'S TRIUMPHANT, VOLS. 1&2 SPARROW/KHOROSANT			LONDON PHILHARMONIC ORCHESTRA
4	4	1		1	4	ONLY CLASSICAL CD YOU NEED RCA VICTOR/RCA			VARIOUS ARTISTS
5									

JULY 6
2002

Billboard® HEATSEEKERS

Sales data compiled by Nielsen SoundScan				Nielsen SoundScan							
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	3	3	25	NUMBER 1/GREATEST GAINER DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most 1 Week At Number 1	25	16	15	8	CLEDUS T. JUDD MONUMENT 95897/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy
2	NEW	1	1	HOT SHOT DEBUT OTEP CAPITOL 33346 (17.98 CD)	Sevas Tra	26	28	25	11	ZOEGIRL SPARROW 51828 (16.98 CD)	Life
3	NEW	1	1	GUIDED BY VOICES MATADOR 0547* (16.98 CD)	Universal Truths And Cycles	27	NEW	1	1	NO USE FOR A NAME FAT WRECK CHORDS 639* (13.98 CD)	Hard Rock Bottom
4	4	2	4	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	28	23	14	44	PETE YORN COLUMBIA 86244*/CRG (7.98 EQ/18.98)	musicforthemorningafter
5	RE-ENTRY	4	4	THE FLATLANDERS NEW WEST 6040 (17.98 CD)	Now Again	29	8	—	2	LATHUN MOTOWN 016704/UMRG (18.98 CD)	Fortunate
6	7	1	23	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)	Through The Eyes	30	30	26	5	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
7	10	5	9	12 STONES WIND-UP 13069 (19.98 CD)	12 Stones	31	29	30	21	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
8	9	13	54	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	32	NEW	1	1	BRAD MARTIN EPIC (NASHVILLE) 85115/SDNY (NASHVILLE) (7.98 EQ/11.98)	Wings Of A Honky Tonk Angel
9	NEW	1	1	THE KATINAS GOTEE 7267 (16.98 CD)	Lifestyles	33	NEW	1	1	GERALD ALBRIGHT GRP 589655/VG (18.98 CD)	Groovology
10	1	—	2	ATMOSPHERE FAT BEATS 35001*/RAZOR & TIE (15.98 CD)	God Loves Ugly	34	34	34	7	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98)	Desahogo
11	11	12	5	THALIA EMI LATIN 39573 (10.98/17.98)	Thalia	35	44	38	22	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
12	15	7	5	AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98)	Life Force Radio	36	2	—	2	THE CLARKS RAZOR & TIE 82894 (17.98 CD)	Another Happy Ending
13	18	20	14	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98)	Grandes Exitos	37	RE-ENTRY	11	11	AND YOU WILL KNOW US BY THE TRAIL OF DEAD INTERSCOPE 493236* (12.98 CD)	Source Tags & Codes
14	12	17	5	JUANES SURCD 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	38	RE-ENTRY	3	3	THE APEX THEORY DREAMWORKS 490292/INTERSCOPE (12.98 CD)	Topsy-Turvy
15	20	—	7	JENNIFER PENA UNIVISION 310053 (9.98/13.98)	Libre	39	38	47	15	ALEXANDRE PIRES RCA 87883/BMG LATIN (14.98 CD)	Alexandre Pires
16	5	—	2	RALPH STANLEY DNR/COLUMBIA 86625/CRG (18.98 EQ CD)	Ralph Stanley	40	2*	21	11	PATTY GRIFFIN ATO 21504 (17.98 CD)	1000 Kisses
17	24	27	7	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static	41	19	8	3	SALVADOR WORD 86134/WARNER BROS. (16.98 CD)	Into Motion
18	33	—	2	HOWIE DAY DAZE 86708/EPIC (11.98 EQ CD)	Australia	42	32	18	8	BADLY DRAWN BOY XL 01019/ARTISTDIRECT (17.98 CD)	About A Boy (Soundtrack)
19	14	—	2	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98)	I Believe	43	31	16	31	RES MCA 112310* (8.98/12.98)	How I Do
20	13	11	5	PILLAR FLICKER 82606 (16.98 CD)	Fireproof	44	36	35	17	PHANTOM PLANET DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest
21	17	10	5	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive	45	47	—	2	NORMAN HUTCHINS JDI 1263 (12.98/16.98)	Nobody But You
22	25	9	3	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris	46	6	—	2	THE TRAGICALLY HIP ZOC 431006/ROUNDER (17.98 CD)	In Violet Light
23	26	19	42	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It	47	43	36	19	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
24	21	6	17	COURSE OF NATURE LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala	48	40	29	16	RACHAEL LAMPA WORD 86182/WARNER BROS. (11.98/16.98)	Kaleidoscope
						49	37	22	24	MUSHROOMHEAD UNIVERSAL 076430/UMRG (18.98 CD)	XX
						50	NEW	1	1	DASHBOARD CONFESSIONAL DRIVE-THRU 120185/MCA (18.98 CD)	Swiss Army Romance

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Billboard® TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan				Nielsen SoundScan							
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	1	NUMBER 1/HOT SHOT DEBUT VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation 1 Week At Number 1	25	21	18	8	C-MURDER D3 9993/RIVIERA (18.98 CD)	Tru Dawgs
2	2	4	9	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) #	Thug Misses	26	20	20	8	THE GET UP KIDS HEROES & VILLAINS 370*/VAGRANT (15.98 CD)	On A Wire
3	1	1	98	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	27	23	26	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)	Love Machine
4	3	2	13	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	28	NEW	1	1	CAMP LO DIAMOND CROCK 30042/MUSIC SERVICES UNLIMITED (17.98 CD)	Let's Do It Again
5	4	3	7	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	29	29	30	25	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse
6	6	—	2	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	30	32	—	2	NORMAN HUTCHINS JDI 1263 (12.98/16.98) #	Nobody But You
7	9	11	30	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) #	The Places You Have Come To Fear The Most	31	28	29	13	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) #	Simple Things
8	8	5	9	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	32	43	27	5	SO CENT FULL CLIP 2003 (16.98 CD) #	Guess Who's Back?
9	19	22	4	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	33	30	36	22	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
10	NEW	1	1	GUIDED BY VOICES MATADOR 0547* (16.98 CD) #	Universal Truths And Cycles	34	34	34	3	DJ IRENE SURGE 0002/WARLDOCK (18.98 CD) #	Phonosynthesis
11	13	6	5	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	35	35	37	14	KHIA FEATURING DSD DIRTY DOWN 46 (17.98 CD) #	Thug Misses
12	10	7	4	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) #	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	36	24	25	5	POISON CYANIDE 8975/MAILBOAT (18.98 CD)	Hollyweird
13	42	31	5	GREATEST GAINER THE FLATLANDERS NEW WEST 6040 (17.98 CD) #	Now Again	37	38	24	8	SOUNDTRACK KOCH 8408 (17.98 CD)	Bob The Builder: The Album
14	5	10	14	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	38	31	33	9	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#!+!
15	14	13	3	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	39	39	—	2	SPICE 1 HARD TUNE/D3 9994/RIVIERA (18.98 CD)	Spiceberg Slim
16	7	21	17	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	40	27	40	4	VANESSA WILLIAMS BAJADA 5392/LIGHT (9.98/15.98)	Vanessa
17	11	8	7	TOM WAITS ANT- 86629*/EPITAPH (17.98 CD)	Blood Money	41	49	38	25	IMX TUG 39009/NEW LINE (17.98/17.98)	IMx
18	16	19	7	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.	42	25	14	3	DANZIG EVILIVE 15204/SPLITFIRE (17.98 CD)	777: I Luciferi
19	12	9	7	TOM WAITS ANT- 86632*/EPITAPH (17.98 CD)	Alice	43	RE-ENTRY	11	11	ST. JOHN'S CHILDREN'S CHOIR MADACY KIDS 1389/MADACY (4.98/5.98) #	God Bless The U.S.A. — Kids Sing Songs For America
20	15	15	5	NOFX FAT WRECK CHORDS 641* (16.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records	44	40	41	32	SEVENDUST TVT 5870 (10.98/17.98)	Animosity
21	18	17	5	AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98) #	Life Force Radio	45	41	43	8	VARIOUS ARTISTS ULTRA 1121 (20.98 CD)	Ultra.Chilled 02
22	22	23	10	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) #	Start Static	46	37	49	8	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
23	17	16	5	SUPERJOINT RITUAL SANCTUARY 70001/NAVAHRE (13.98/19.98)	Use Once And Destroy	47	44	39	8	SPM DOPE HDUSE 6000 (18.98 CD)	Reveille Park
24	NEW	1	1	NO USE FOR A NAME FAT WRECK CHORDS 639* (13.98 CD) #	Hard Rock Bottom	48	NEW	1	1	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18.98 CD)	Get Ya Mind Correct
						49	48	—	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) #	El Numero 100
						50	50	48	7	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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates 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.

THIS WEEK		LAST WEEK		WKS. ON CHART		Sales data and internet sales reports compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		BILLBOARD 200 RANK	
								NUMBER 1		1 Week At Number 1			
1	2	17					NORAH JONES ● BLUE NOTE 32088/CAPITOL ▲		Come Away With Me		26		
2	1	4					EMINEM WEB/AFTERMATH 493290/INTERSCOPE		The Eminem Show		1		
3	3	2					DAVID BOWIE ISO/COLUMBIA 86630*/CRG		Heathen		37		
4	5	2					SOUNDTRACK OMZ/COLUMBIA 86534/CRG		Divine Secrets Of The Ya-Ya Sisterhood		59		
5	10	26					JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. ●		Josh Groban		19		
6	8	11					BONNIE RAITT ● CAPITOL 31816		Silver Lining		96		
7	7	77					SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/DJMG		O Brother, Where Art Thou?		22		
8	11	10					SHERYL CROW ▲ A&M 493260/INTERSCOPE		C'mon, C'mon		13		
9	12	6					VAN MORRISON EXILE/UNIVERSAL 589177/UMRG		Down The Road		92		
10	15	3					AVRIL LAVIGNE ARISTA 14740		Let Go		5		
11	9	2					ORIGINAL BROADWAY CAST RECORDING RCA VICTOR 63959		Thoroughly Modern Millie		-		
12	RE-ENTRY						VARIOUS ARTISTS TIME LIFE 12350		Singers & Songwriters		-		
13	21	16					JOHN MAYER ● AWARE/COLUMBIA 85293*/CRG ▲		Room For Squares		23		
14	16	8					VARIOUS ARTISTS TIME LIFE 17095		'60's Gold		-		
15	6	2					KORN IMMORTAL 61488*/EPIC		Untouchables		3		
16	22	13					CELINE DION ▲ ² EPIC 86400		A New Day Has Come		21		
17	25	9					JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG ▲		Brushfire Fairytales		53		
18	14	6					MOBY V2 27127*		18		44		
19	20	2					THE WHO UTV 112877/MCA		The Ultimate Collection		74		
20	NEW						OUR LADY PEACE COLUMBIA 86585/CRG		Gravity		9		
21	24	9					WILCO NONESUCH 79689/AG		Yankee Hotel Foxtrot		122		
22	RE-ENTRY						DIRTY VEGAS CREDECE 39986/CAPITOL		Dirty Vegas		15		
23	NEW						THEY MIGHT BE GIANTS ROUNDER 618113		No!		-		
24	NEW						RALPH STANLEY DMZ/COLUMBIA 86625/CRG ▲		Ralph Stanley		-		
25	19	20					BARRY MANILOW ▲ BMG HERITAGE 10500/ARISTA		Ultimate Manilow		78		

THIS WEEK		LAST WEEK		WKS. ON CHART		Sales data compiled by Nielsen SoundScan		TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL	
								NUMBER 1		1 Week At Number 1	
1	7	2					DISNEY'S LILO & STITCH		WALT DISNEY 860734		
2	3	6					SPIDER-MAN ●		ROADRUNNER/COLUMBIA 86402/10JMG/CRG		
3	1	54					O BROTHER, WHERE ART THOU? ▲ ⁶		LOST HIGHWAY/MERCURY 170069/DJMG		
4	4	3					SCOOBY-DOO		LAVA/ATLANTIC 83543/AG		
5	2	2					THE OSBOURNE FAMILY ALBUM		EPIC 86670		
6	5	4					DIVINE SECRETS OF THE YA-YA SISTERHOOD		DMZ/COLUMBIA 86534/CRG		
7	6	6					SPIRIT: STALLION OF THE CIMARRON		A&M 493304/INTERSCOPE		
8	8	54					SHREK ▲		DREAMWORKS 450305/INTERSCOPE		
9	16	24					I AM SAM ●		V2 27119		
10	10	13					THE SCORPION KING ●		UNIVERSAL 017155/UMRG		
11	11	3					BAD COMPANY		HOLLYWOOD 162338		
12	12	54					MOULIN ROUGE ▲ ²		INTERSCOPE 493035		
13	9	9					STAR WARS EPISODE II: ATTACK OF THE CLONES ●		SONY CLASSICAL 89932		
14	13	54					COYOTE UGLY ▲ ³		CURB 78703		
15	14	2					MR. DEEDS		RCA 68118		
16	15	4					UNDERCOVER BROTHER		HOLLYWOOD 162357		
17	21	25					THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS		ISLAND 586631/DJMG		
18	18	20					HARRY POTTER AND THE SORCERER'S STONE ●		WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG		
19	22	50					THE FAST AND THE FURIOUS ▲		MURDER INC./DEF JAM 548832*/DJMG		
20	20	12					VANILLA SKY		REPRISE 48109/WARNER BROS.		
21	RE-ENTRY						SAVE THE LAST DANCE ▲ ²		HOLLYWOOD 162288		
22	RE-ENTRY						JOSIE & THE PUSSYCATS ●		PLAY-TONE 85683/EPIC		
23	24	36					A KNIGHT'S TALE		COLUMBIA 85648/CRG		
24	RE-ENTRY						MOULIN ROUGE 2		INTERSCOPE 493228		
25	23	36					SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS		NICK/JIVE 49500/ZOMBA		

Top-Internet Album Sales reflects physical albums ordered through 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 (Dro). △ 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.

THIS WEEK		LAST WEEK		WKS. ON CHART		Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title	
								NUMBER 1		77 Weeks At Number 1	
1	1	2	669			BOB MARLEY AND THE WAILERS ◆ ¹⁰		Legend			
2	2	1	74			EMINEM ▲ ⁸		The Marshall Mathers LP			
						HOT SHOT DEBUT					
3	NEW	1				RASCAL FLATTS ▲		Rascal Flatts			
4	5	4	113			DISTURBED ▲ ²		The Sickness			
5	3	5	143			CREED ◆ ¹⁰		Human Clay			
6	6	6	405			AC/DC ◆ ¹⁹		Back In Black			
7	4	8	400			BOB SEGER & THE SILVER BULLET BAND ▲ ⁵		Greatest Hits			
8	7	7	117			CELINE DION ▲ ⁶		All The Way...A Decade Of Song			
9	20	39	332			EAGLES ◆ ²⁷		Their Greatest Hits 1971-1975			
10	9	10	147			DIXIE CHICKS ▲ ⁹		Fly			
11	18	3	115			EMINEM ▲ ⁴		The Slim Shady LP			
12	10	9	179			KID ROCK ◆ ¹⁰		Devil Without A Cause			
13	8	17	43			THE BEACH BOYS		The Greatest Hits Volume 1: 20 Good Vibrations			
14	13	21	602			JAMES TAYLOR ◆ ¹¹		Greatest Hits			
						GREATEST GAINER					
15	40	40	150			MILES DAVIS ▲ ³		Kind Of Blue			
16	15	13	119			ENYA ▲ ²		Paint The Sky With Stars - The Best Of Enya			
17	19	11	365			METALLICA ◆ ¹²		Metallica			
18	25	12	131			INCUBUS ▲ ²		Make Yourself			
19	16	25	513			JIMMY BUFFETT ▲ ⁵		Songs You Know By Heart			
20	11	18	247			CREED ▲ ⁵		My Own Prison			
21	39	27	281			SUBLIME ▲ ³		Sublime			
22	30	22	370			MADONNA ◆ ¹⁰		The Immaculate Collection			
23	24	28	391			AEROSMITH ◆ ¹⁰		Aerosmith's Greatest Hits			
24	23	16	284			DEF LEPPARD ▲ ³		Vault - Greatest Hits 1980-1995			
25	17	14	146			PHIL COLLINS ▲ ²		...Hits			
26	12	26	1316			PINK FLOYD ◆ ¹⁵		Dark Side Of The Moon			
27	14	23	52			NICKEL CREEK ●		Nickel Creek			
28	27	19	262			ABBA ▲ ⁶		Gold - Greatest Hits			
29	31	33	230			DIXIE CHICKS ◆ ¹¹		Wide Open Spaces			
30	21	34	282			EAGLES ▲ ⁷		Hell Freezes Over			
31	29	31	444			FLEETWOOD MAC ▲ ³		Greatest Hits			
32	38	32	241			SHANIA TWAIN ▲ ¹⁹		Come On Over			
33	28	29	415			TOM PETTY AND THE HEARTBREAKERS ▲ ⁹		Greatest Hits			
34	26	30	150			ZZ TOP ▲ ³		Greatest Hits			
35	48	36	78			SYSTEM OF A DOWN ▲		System Of A Down			
36	34	35	506			VAN MORRISON ▲ ⁴		The Best Of Van Morrison			
37	45	24	96			MARC ANTHONY ▲ ³		Marc Anthony			
38	46	38	61			VAN HALEN ▲ ²		Best Of Volume 1			
39	33	41	184			BROOKS & DUNN ▲ ³		The Greatest Hits Collection			
40	RE-ENTRY		230			ALANIS MORISSETTE ◆ ¹⁶		Jagged Little Pill			
41	37	44	417			CREEDENCE CLEARWATER REVIVAL ▲ ⁴		Chronicle The 20 Greatest Hits			
42	44	-	114			U2 ▲ ²		The Best Of 1980-1990			
43	RE-ENTRY		96			DAVID GRAY ▲		White Ladder			
44	42	37	447			QUEEN ▲		Greatest Hits			
45	32	20	58			OZZY OSBOURNE ▲ ²		The Ozzman Cometh			
46	RE-ENTRY		133			2PAC ▲ ⁹		Greatest Hits			
47	RE-ENTRY		134			RED HOT CHILI PEPPERS ▲ ⁴		Californication			
48	22	43	42			LYNYRD SKYNYRD ●		The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection			
49	49	-	199			ELTON JOHN ◆ ¹⁵		Greatest Hits			
50	RE-ENTRY		485			CAROLE KING ◆ ¹⁰		Tapestry			

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

Ashanti: B200 7; RBA 5; H100 3, 15, 26, 48; HA 3, 14, 24, 48; HSS 49; RA 7, 9, 21, 32, 36; RBH 10, 12, 20, 31, 36; RP 7, 10; RS 27, 47, 55; T40 6, 11
Vladimir Ashkenazy: CL 5
A*Teens: B200 45
Rodney Atkins: CS 41
Atmosphere: HS 10; RBA 69
Audiovent: HS 22; MO 25; RO 19
Patti Austin: JZ 12
Avalon: EA 23
Avant: B200 88; RBA 26; H100 64; HA 63; RA 28; RBH 27
Ramon Ayala Y Sus Bravos Del Norte: IND 49; LA 15, 69; RMA 7; LT 14; RMS 4
Steve Azar: CA 45; CS 12; H100 62; HA 60
AZ: B200 42; RBA 9

-B-

B2K: B200 68; RBA 33; H100 34; HA 35; HSS 21, 48; RA 15; RBH 14; RS 41, 43
Badly Drawn Boy: HS 42
Ray Bady: GA 29
Baha Men: WM 1, 10; HSS 46
Anita Baker: B200 118; RBA 29
Chet Baker: JZ 24
Marcia Ball: BL 8
Charli Baltimore: H100 26, 33; HA 24, 33; RA 9, 23; RBH 12, 23; RP 7, 8; RS 64; T40 36
Banda Arkangel R-15: RMS 30
Banda El Recodo: LA 35; LT 25, 31; RMS 9, 14
Banda Tierra Blanca: LT 23; RMS 8
Buju Banton: RE 10
Ana Barbara: LT 44; RMS 31
Pancho Barraza: RMS 40
Kathleen Battle: CL 15
The Beach Boys: PCA 13
Beanie Sigel: H100 100; HSS 70; RA 43; RBH 40; RP 22; RS 36
The Beatles: B200 143
Becca: DC 25
Joshua Bell: CL 4
Tony Bennett: JZ 8
David Benoit: CJ 25
Big Boy: RA 47; RBH 45; RP 24; RS 35
Big Logic: RS 54
Big Moe: RBA 75
Big Tymers: B200 17; RBA 8; H100 12; HA 13; HSS 28; RA 6; RBH 6; RP 4; RS 14; T40 33
Bilal: RS 65
Clint Black: CA 69
Blackalicious: B200 185
Blackhawk: CS 57
Mary J. Blige: B200 71; RBA 37; RBC 16; DC 20; H100 28; HA 27; HSS 60; RA 24; RBH 24; RS 22; T40 28
Blink-182: B200 163; MO 34
Andrea Bocelli: B200 180; CL 3; CX 2
Michael Bolton: AC 9
Bond: CX 9
Bone Thugs-N-Harmony: RBC 3
Bono: A40 20
Chris Botti: CJ 10
Bounty Killer: RE 5, 6
David Bowie: B200 37; INT 3
Box Car Racer: B200 60; MO 8
Boyz II Men: RA 69; RBH 71
Michelle Branch: B200 49; A40 10; H100 21; HA 19; T40 13
Brandy: B200 50; RBA 23; DS 21; H100 18; HA 17; RA 19; RBH 21; T40 25
Michael Brecker: JZ 2
B Rich: B200 100; RBA 36; HSS 73; RA 58; RBH 53; RS 30
Jim Brickman: NA 3
Sarah Brightman: CX 4, 5, 11
The Bright Star Male Chorus: GA 28
Brian Bromberg: JZ 18
Brooks & Dunn: B200 102; CA 9; CCA 6; PCA 39; CS 8; H100 49; HA 46
Garth Brooks: CA 27; CCA 19; AC 29; CS 30
The Brooklyn Tabernacle Choir: GA 26
Jimmy Buffett: B200 175; IND 14; PCA 19
Los Bukis: LA 57
Rafy Burgos "El Cupido": TSS 16
Busta Rhymes: B200 152; RBA 66; H100 51; HA 50; HSS 42; RA 25; RBH 25; RP 11; RS 26
Jonathan Butler: CJ 12
Tracy Byrd: CA 35; CS 16; H100 73; HA 73

-C-

C.3.O.: RS 60
Cabas: TSS 24
Chris Cagle: B200 197; CA 24; HS 8; CS 36
Maria Callas: CL 12
The Calling: B200 121; A40 4, 22; AC 25; H100 29; HA 32; HSS 4; T40 19
Jaime Camil: LPS 34
Camp Lo: IND 28; RBA 64
Cam'ron: B200 24; RBA 6; H100 4; HA 4; HSS 32, 36; RA 1; RBH 1, 78; RP 1; RS 12, 18; T40 20
Los Canelos De Durango: RMS 26
Blu Cantrell: RS 72
Jerry Cantrell: B200 33; RO 12
Capleton: RE 11
Cardenales De Nuevo Leon: LT 46; RMS 20
Vanessa Carlton: B200 31; A40 3; AC 16; H100 8; HA 9; HSS 61; T40 4
Kurt Carr & The Kurt Carr Singers: CC 32; GA 9
Jose Carrera: CL 1
Rodney Carrington: CA 61
Brandon Casey: RBH 81; RS 50
Brian Casey: RBH 81; RS 50

Johnny Cash: CA 74; CCA 12
Cee-Lo: B200 129; RBA 38; RA 47; RBH 45, 96; RP 24; RS 35
Kasey Chambers: CA 50
Chamillionaire: IND 48; RBA 67
Steven Curtis Chapman: CC 14
Craig Chaquico: CJ 13
Chayanne: HS 13; LA 2; LPA 2; LPS 1; LT 2; TSS 1
The Chemical Brothers: EA 18; DC 8
Cher: B200 159; DC 22; DS 4; HSS 24
Kenny Chesney: B200 12, 112; CA 1, 11; CS 4, 58; H100 37; HA 34
Mark Chesnutt: CA 44; CS 23
El Chichicuilote: LA 58
Chicos De Barrio: LA 41
The Chieftains: WM 7
Choobakka: RBA 85
Chuck -N- Blood: HSS 10; RS 23
Charlotte Church: CX 6
Cipa Sounds: B200 67; RBA 11
The Clark Family Experience: CS 45
The Clarks: HS 36
Patsy Cline: CA 20
The Clipse: H100 59; HA 62; HSS 15; RA 22; RBH 16; RP 12; RS 1
C-Murder: IND 25; RBA 87
Tammy Cochran: CS 44
Kellie Coffey: B200 119; CA 12; CS 9; H100 55; HA 53
Deborah Coleman: BL 9
Phil Collins: PCA 25
John Coltrane: JZ 23
Commissioned: CC 35; GA 12
Conjunto Chaney: TSS 31
Conjunto Primavera: LA 45; LT 33; RMS 15
Harry Connick, Jr.: JZ 7, 11
Control: LA 66; LT 49; RMS 23
Corey: HSS 43; RS 61
The Corrs: B200 153; A40 20
Elvis Costello: B200 178
James Cotton Blues Band: BL 15
Counting Crows: A40 27
Course Of Nature: HS 24
El Coyote Y Su Banda Tierra Santa: LT 37; RMS 17
Creed: B200 43; PCA 5, 20; A40 17; H100 53; HA 59; MO 19; RO 7; T40 39
Creedence Clearwater Revival: PCA 41
Elvis Crespo: LA 8; TSA 1; LPS 29; LT 18; TSS 3
Cristian: LPS 7, 13; LT 11, 17
Sheryl Crow: B200 13; INT 8; A40 1; AC 20; DC 35; H100 19; HA 20; T40 14
Anthony Cruz: TSS 35
Celia Cruz: TSA 7; LT 39; TSS 12
Charlie Cruz: TSS 39
Jose Cura: CL 14

-D-

Da Brat: RS 34
Da Fam: HSS 26; RS 16
Daft Punk: EA 22
Michael Damian: DS 9; HSS 55
Danzig: IND 42
Darude: EA 25
Dashboard Confessional: B200 127; HS 1, 50; IND 7
Craig David: B200 61; RBA 57; H100 46; HA 51; T40 23
Miles Davis: JZ 16, 17; PCA 15; RBC 19
Howie Day: HS 18
The Dayton Family: B200 166; IND 11; RBA 32
DB Boulevard: DC 11
Default: B200 72; IND 3; A40 16; H100 23; HA 25; MO 21; RO 11, 18; T40 18
Def Leppard: PCA 24
Delsena: DC 13
Dem Ghetto PlayaS: RS 39
Dennis Da Menace: RS 62
Kevin Denney: CA 54; CS 46
John Denver: CCA 17
Desert: DC 46
Franco De Vita: LPS 17; LT 27
Louie DeVito: B200 148; EA 5; IND 8
Dhany: DC 39
Diamond Rio: CA 49; CS 24
Dido: AC 14; DC 4; DS 12; HSS 75
John Digweed: EA 14
Daz Dillinger: B200 109; IND 6; RBA 15
Celine Dion: B200 21; INT 16; PCA 8; AC 1, 24; DC 50; H100 74; HA 75; HSS 29
Dirty Vegas: B200 15; EA 1; INT 22; A40 33; DC 14; DS 8; H100 14; HA 16; HSS 47; T40 10
Dishwalla: A40 28
Disturbed: PCA 4
Dixie Chicks: CCA 2, 4; PCA 10, 29; CS 10; H100 56; HA 55
DJ Irene: EA 10; IND 34
DJ Paul: B200 167; HS 4; IND 12; RBA 41
DJ Quik: B200 82; RBA 14; RA 53; RBH 55
DJ Sammy: DS 1; H100 25; HA 26; HSS 2; T40 15
DJ Shadow: B200 124; EA 4; DS 10; HSS 62
DJ Tiesto: DC 17
Do: DS 1; H100 25; HA 26; HSS 2; T40 15
Dominic: TSS 21
Placido Domingo: CL 1
Jerry Douglas: NA 7
Doves: B200 165
Will Downing: B200 164; CJ 2; RBA 45
Down To The Bone: CJ 7
Dr. Dre: RBC 8, 22
Dropline: A40 23
Drowning Pool: B200 199; RO 40
DSD: B200 64; IND 2, 35; RBA 13, 82; H100 67; HA 67; HSS 67; RA 30; RBH 29; RP 13; RS 33

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Lucky Dube: RE 15
Jermaine Dupri: RA 72; RBH 77; RP 20
Rocio Durcal: LA 25; LPA 8
Dwele: RA 61; RBH 59
E-40: RBH 80
Eagles: PCA 9, 30
Steve Earle: CA 73
Earshot: MO 23; RO 8
Eastern Michigan Gospel Choir: GA 37
Missy "Misdemeanor" Elliott: RA 59; RBH 61
Emerson Drive: CA 30; HS 21; CS 18; H100 75; HSS 35
Eminem: B200 11; INT 2; PCA 2, 11; RBA 1; RBC 1, 6; H100 2; HA 2; MO 18; RA 13; RBH 13; RP 5; T40 2
The Emmanuels: GA 30
Enya: B200 91; NA 1; PCA 16; AC 13, 17; HSS 64
Faith Evans: RA 29, 59; RBH 30, 61
Rev. Clay Evans And The AARC Mass Choir: GA 25
Sara Evans: B200 189; CA 21; CS 17
Eve: RA 55; RBH 58
Archie Eversole: B200 83; RBA 16
Exhale: HSS 27; RS 20

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Lara Fabian: LPS 30
Fabulous: RA 72, 73; RBH 75, 77, 80
Faithless: DC 4
Fat Joe: B200 103; RBA 65; H100 15; HA 14; RA 32; RBH 31; RP 10; RS 47; T40 11
Michael Feinstein: JZ 9
Alejandro Fernandez: LPS 33
Vicente Fernandez: LA 11, 22; RMA 3, 13
Rachelle Ferrell: JZ 21
Jose Manuel Figueroa: LT 24; RMS 10
Five For Fighting: A40 30; AC 2
The Flatlanders: B200 168; CA 19; HS 5; IND 13
Flaw: B200 172; HS 6
Bela Fleck: CX 15
Fleetwood Mac: PCA 31
Luis Fonsi: LA 63; LPA 15; DC 34; LPS 18, 22; LT 35, 41; TSS 33
Robben Ford: BL 10
Foreigner: B200 195
Foxy Brown: RBH 79
Kirk Franklin: B200 98; CC 3; GA 1; RBA 43
Nnenna Freelon: JZ 13
Freeway: HSS 68; RBH 100; RS 31
Bill Frisell: CJ 18
Frost: IND 38; RBA 74
Frou Frou: DC 41
Fulanito: TSA 15
Full Intention: DC 7
Fundisha: RA 72; RBH 77
Nelly Furtado: B200 191

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Gada: RS 51
Eyra Gail: DS 14
Bill & Gloria Gaither And Their Homecoming Friends: CC 40
The Get Up Kids: IND 26
Geniune: H100 13; HA 11; HSS 23; RA 5, 41; RBH 5, 43; RP 3; RS 6; T40 32
Godsmack: MO 28; RO 3
Goldfinger: MO 38
Jeff Golub: CJ 24
Go Go Dolls: B200 85; A40 7; H100 65; HA 66; T40 29
Govi: NA 6
Amy Grant: B200 73; CC 2
Gravediggaz: RBA 61
David Gray: PCA 43
Al Green: RBC 14; RBH 82
Green Day: B200 170
Lee Greenwood: CCA 22; HSS 72
Pat Green: CA 40
Patty Griffin: HS 40
Andy Griggs: CS 13; H100 72; HA 72
El Gringo De La Bachata: TSS 34
Josh Groban: B200 19; INT 5; AC 4
Grupo Bryndis: LA 13, 19, 51, 61; RMA 5, 11
Grupo Montez De Durango: RMS 38
Juan Luis Guerra 440: TSA 16
Guided By Voices: B200 160; HS 3; IND 10
Buddy Guy: BL 11

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Daryl Hall John Oates: AC 15
Anthony Hamilton: RA 64; RBH 64
Erin Hamilton: DC 31
Herbie Hancock: JZ 2
Roland Hanneman: NA 13
Eric Hansen: NA 14
Paul Hardcastle: CJ 9
Roy Hargrove: JZ 2
Corey Harris: BL 13
J. Michael Harter: CS 48
Hayseed Dixie: CA 58
Eric Heatherly: CS 56
Hex Hector: DC 21
Ty Herndon: CS 60
Elder Jimmy Hicks And The Voices Of Integrity: GA 33
Faith Hill: CCA 8
Lauryn Hill: B200 66; RBA 25; RBC 9
Nicola Hitchcock: DC 17
The Hives: B200 63; MO 11
Dave Hollister: RA 44; RBH 47
Steve Holy: CA 43
Hometown News: CS 39

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Hoobastank: B200 76; H100 76, 99; HA 74; MO 4; RO 17
Whitney Houston: HSS 59
Rebecca Lynn Howard: CS 34
Norman Hutchins: CC 27; GA 7; HS 45; IND 30
Enrique Iglesias: B200 57; A40 36; AC 3, 28; H100 57; HA 56; T40 30
iiO: DS 3; HSS 22
Iman: RMS 35
IMx: IND 41
Incubus: B200 70; PCA 18; MO 5; RO 28
India: DC 24
India.Arie: B200 90; RBA 56
Infamous 2.0: H100 70; HA 70; HSS 58; RA 26; RBH 26; RP 14; RS 29
Intocable: LA 14; RMA 6; LT 10; RMS 2, 11
Los Invasores De Nuevo Leon: LA 49
Irv Gotti: H100 26; HA 24; RA 9; RBH 12; RP 7
Isyss: HSS 5; RA 74; RBH 65; RS 21

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Oris J: DC 13
Alan Jackson: B200 34; CA 3, 56; CCA 11; CS 6, 40; H100 39; HA 36
Michael Jackson: RBA 81
Rob Jackson: RBH 88; RS 40
Jadakiss: HSS 5; RA 74; RBH 65; RS 21
Jagged Edge: DS 25; RA 73; RBH 75; RS 73
Jaheim: B200 141; RBA 42; H100 54; HA 52; RA 14; RBH 15
Bishop T.D. Jakes: GA 19
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 40
Boney James: CJ 6; RBA 96
Brett James: CS 38
Etta James: BL 6
Etta James & The Roots Band: BL 1
Tim Janis: NA 5
Jars Of Clay: CC 20
Ja Rule: B200 62; RBA 34; DC 20; H100 26, 28, 33; HA 24, 27, 33; HSS 60; RA 9, 23, 24; RBH 12, 23, 24, 87; RP 7, 8; RS 22, 64; T40 28, 36
Jay-Z: B200 125; RBA 40, 86; RBC 17, 21; H100 100; HSS 36, 70; RA 43, 49, 62, 70, 71; RBH 40, 54, 60, 72, 73, 78, 93; RP 22; RS 12, 36, 45
Jazze Pha: HSS 65; RS 37
Wyclef Jean: B200 6; RBA 2; RA 33; RBH 33
Waylon Jennings: CA 48
Jewel: B200 184
Jim Crow: HSS 65; RS 37
Jose Alfredo Jimenez: LA 46, 52
Jimmy Eat World: B200 40; A40 2; H100 6; HA 6; MO 7, 15; T40 3
Joe: RBA 72; H100 80; RA 27; RBH 28
Elton John: PCA 49; AC 26
Carolyn Dawn Johnson: CA 31; AC 19; H100 94
Jack Johnson: B200 53; INT 17; A40 24; MO 30
Brent Jones + T.P. Mobb: GA 15; RBA 73
Donell Jones: B200 14; RBA 3; H100 58; HA 57; RA 17; RBH 17; RS 53
George Jones: CCA 23
Norah Jones: B200 26; CJ 1; INT 1; A40 38
Sir Charles Jones: HS 31; IND 27; RBA 39
Richard Joo: CL 7
Jose Jose: LA 55; LPA 14
Juanes: HS 14; LA 3; LPA 3; LPS 9; LT 8; TSS 4
Cledus T. Judd: CA 32; HS 25
The Judds: CCA 14
Jump 5: CC 37
Juvenile: RBC 23

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Israel Kamakawiwo'Ole: IND 33; WM 3
The Katinas: CC 12; HS 9
Toby Keith: B200 95; CA 6; CCA 16, 24; CS 7, 15; H100 42; HA 40
R. Kelly: B200 125; RBA 40; HSS 25; RA 49, 67, 70, 71; RBH 54, 69, 72, 73, 93; RS 45, 52
Tricia Lee Kelshall: DC 28
Kemi: HSS 14; RBH 89; RS 8
Alicia Keys: B200 80; RBA 54; RA 55, 68; RBH 58, 70
Khia: B200 64; IND 2, 35; RBA 13, 82; H100 67; HA 67; HSS 67; RA 30; RBH 29; RP 13; RS 33
Angelique Kidjo: WM 5; DC 27
Kid Rock: B200 89; PCA 12; RO 34
Carole King: PCA 50
Evgeny Kissin: CL 9
K.M.C.: DC 39
Korn: B200 3; INT 15; H100 87; MO 10, 33; RO 9, 27
Diana Krall: B200 147; JZ 1
Alison Krauss: B200 162; CA 18; CCA 21
Lenny Kravitz: A40 37; DC 15
Kreo: DC 33
Chad Kroeger: A40 11; H100 5; HA 5; MO 2; RO 2; T40 8
Kronos Quartet: CX 10

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Lady May: RBH 88; RS 40, 72
Rachael Lampa: CC 29; HS 48
Lasgo: DS 11; HSS 63
The Last Mr. Bigg: RBC 12
Lathun: HS 29; RBA 63
Avril Lavigne: B200 5; INT 10; A40 5; H100 11; HA 12; T40 5
Donald Lawrence & The Tri-City Singers: GA 8
Shannon Lawson: CA 55
Sasha Lazard: CX 13; DC 38

Chris LeDoux: CA 52, 71
 Tommy Lee: B200 128; RO 5
 Glenn Lewis: B200 183; RBA 59; RA 45; RBH 48
 Ramsey Lewis: JZ 14
 LaLey: LA 65; LPA 16
 Liberation: LA 53
 Ottmar Liebert: NA 8
 Lifehouse: A40 15
 Lifer's: HSS 74; RS 49
 Lil Bow Wow: B200 144; RBA 70; HSS 57; RA 72;
 RBH 77; RS 67
 Lil' J: HSS 56; RS 46
 Lil' Kim: RA 70; RBH 72
 Lil' Mo: H100 85; HSS 71; RA 50; RBH 46; RP 17;
 RS 32
 Lil' Romeo: HSS 43; RS 61, 75
 Lil Ru: RS 44, 48
 Lil' Tykes: HSS 52; RS 38
 Lil Wayne: H100 96; HSS 39; RA 39; RBH 38; RP
 23; RS 15
 Linkin Park: B200 46; A40 26; H100 40; HA 41;
 MO 35, 40
 Little Big Town: CA 65; CS 47
 Los Lobos: B200 154
 Chuck Loeb: CJ 20
 London Symphony Orchestra: CX 1
 Lonestar: B200 126; CA 13; AC 7; CS 3; H100 43;
 HA 43
 Loon: H100 7, 13; HA 7, 11; HSS 23; RA 5, 18; RBH
 5, 18; RP 3, 6; RS 6, 59; T40 9, 32
 Jennifer Lopez: B200 58, 151; RBA 48; AC 22;
 H100 10; HA 10; RA 31; RBH 32; T40 7
 Patty Loveless: CA 53
 LovHer: DC 44; RA 65; RBH 63
 Ludacris: B200 51; RBA 31; H100 70; HA 70; HSS
 58; RA 26; RBH 26; RP 14, 16, 20; RS 29, 57
 Lymyrd Skynyrd: PCA 48

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Yo-Yo Ma: CL 2, 11; CX 3
 Timo Maas: DC 26
 Mad Dreadz: HSS 10; RS 23
 Madonna: PCA 22; DS 24
 Barry Manilow: B200 78; INT 25
 Patricia Manterola: RMS 32
 Victor Manuelle: LT 36; TSS 8
 Maraca: TSA 20
 Marcel: CS 53
 Marc Et Claude: DC 43
 Gian Marco: LPS 35
 Mario: H100 24; HA 22; HSS 31; RA 8; RBH 7; RS
 9; T40 40
 Bob Marley: PCA 1; RBC 2; RE 12
 Bob Marley And The Wailers: RE 2
 Damian "Jr. Gong" Marley: RE 8
 Angie Martinez: H100 85; HSS 71; RA 50; RBH 46;
 RP 17; RS 32
 Brad Martin: CA 34; HS 32; CS 21
 Rogelio Martinez: LT 47; RMS 21
 Mary Mary: RBC 25; RA 60; RBH 62
 Master P: RS 75
 Masters At Work: DC 24
 matchbox twenty: AC 10
 Dave Matthews Band: B200 146; A40 12; H100
 71; HA 71; MO 27; T40 38
 Maxwell: RBA 71; RA 46; RBH 49
 John Mayer: B200 23; INT 13; A40 6; AC 27; H100
 36; HA 38; T40 21
 Martina McBride: B200 93; CA 5; CS 26
 Delbert McClinton: BL 3
 Donnie McClurkin: CC 25; GA 6; RBA 100
 Reba McEntire: CA 47
 Bobby McFerrin: CJ 17
 Tim McGraw: B200 101, 108; CA 8, 10; CCA 18; CS
 14; H100 69; HA 68
 MDO: LPS 8; LT 9; TSS 29
 Medeski Martin And Wood: CJ 16
 Medieval Babes: NA 15
 Melody: LA 73; LPA 20
 MercyMe: B200 106; CC 5
 Tift Merritt: CA 57
 Jo Dee Messina: B200 194; CA 23; AC 6; CS 27
 Metallica: PCA 17
 Pat Metheny Group: CJ 19
 Tanto Metro & Devonte: H100 89
 Edgar Meyer: CL 6
 Luis Miguel: LA 72; LPA 19; LPS 20; LT 38
 Kylie Minogue: B200 133; DC 3; DS 22; H100 88
 Mississippi Mass Choir: GA 22
 Mobb Deep: RBA 88; RS 70
 Moby: B200 44; EA 2; INT 18; A40 32; DC 16
 Monchy & Alexandra: LA 21; TSA 3; LT 45; TSS 11
 Jerzee Monet: RA 57; RBH 56
 Jane Monheit: JZ 20
 Monica: RA 54; RBH 57
 Ricardo Montaner: LA 26; LPA 9; LPS 2; LT 4; TSS
 6
 Pablo Montero: LA 67; LPA 17; LPS 23; LT 43
 Pilar Montenegro: HS 34; LA 6; LPA 4; WM 2;
 H100 86; LPS 3; LT 1; RMS 1; TSS 19
 Montgomery Gentry: CA 46; CS 37
 Coco Montoya: BL 4
 Alanis Morissette: B200 111; PCA 40; A40 19, 25
 Van Morrison: B200 92; INT 9; PCA 36
 La Mosca Tse Tse: TSS 28
 Lou Mosley: HSS 17; RBH 97; RS 10
 Pete Moss: DC 49
 Brandy Moss-Scott: HSS 12; RBH 86; RS 4
 Mr. Cheeks: HSS 3; RA 56; RBH 44; RS 7
 Mr. Choc: B200 67; RBA 11
 Nicole C. Mullen: CC 21; HS 23
 Mushroomhead: HS 49
 Musiq: B200 30; RBA 7; H100 16; HA 15; RA 4;

RBH 4; RS 58
 MxPx: CC 24
 Mystikal: B200 187; RBA 58; H100 70; HA 70;
 HSS 58; RA 26; RBH 26; RP 14; RS 29

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David Nail: CS 52
 Na Leo Pilimehana: WM 13
 Nappy Roots: B200 52; RBA 18; H100 92; RA 64;
 RBH 64; RP 25
 Nas: B200 84; RBA 35; RBC 15, 24; H100 10, 98;
 HA 10; HSS 51; RA 31, 42, 66; RBH 32, 41, 67;
 RP 19; RS 42, 73; T40 7
 Natas: RBA 91
 Nature: B200 150; IND 9; RBA 21; RBH 99
 Naughty By Nature: B200 107; IND 5; RBA 22; DS
 13; H100 97; HSS 19; RBH 84; RS 11
 MeShell Ndegeocello: B200 161; RBA 51; DS 17
 Nek: LPS 25; LT 50
 Nelly: B200 142; RBA 80, 93; DS 25; H100 1; HA 1;
 HSS 1, 7; RA 2, 63; RBH 2, 66, 83; RP 2; RS 2,
 25; T40 1, 35
 Willie Nelson: B200 190; CA 22; CCA 7
 N*E*R*D*: B200 81; RBA 52
 Ann Nesby: RBA 68; RBH 82
 New Found Glory: B200 25; MO 26
 Newsboys: CC 22
 Next: H100 54; HA 52; RA 14; RBH 15
 Joe Nichols: CS 20; H100 79; HSS 11
 Sheila Nicholls: A40 40
 Nickel Creek: CCA 3; PCA 27
 Nickelback: B200 41; A40 9, 31; H100 38, 68; HA
 37, 69; RO 14
 Tito Nieves: LT 36; TSS 8
 Nivea: RBH 81; RS 50
 No Doubt: B200 38; A40 13; DC 10; H100 17; HA
 21; T40 12
 NOFX: IND 20
 No Good: HSS 6; RBH 85; RS 5
 Nonpoint: RO 36
 N.O.R.E.: RBA 79; H100 41; HA 42; HSS 13; RA 12;
 RBH 11; RP 9; RS 3
 Smokie Norful: GA 11
 Willie Norwood: GA 20
 No Secrets: HSS 50
 The Notorious B.I.G.: RBC 7, 10; RS 56, 69
 No Use For A Name: HS 27; IND 24
 'N Sync: HSS 1; RBH 83; RS 25; T40 35

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Paul Oakenfold: B200 65; DC 32; DS 19; EA 3
 O.A.R.: IND 50
 Jamie O'Neal: CA 63
 Roy Orbison: CCA 25
 Los Originales De San Juan: LA 16, 44; RMA 8
 Orishas: LA 68; LPA 18
 Oro Solido: TSS 32
 Claudette Ortiz: RA 33; RBH 33
 Kelly Osbourne: T40 31
 Ozzy Osbourne: PCA 45
 Otep: B200 145; HS 2
 James Otto: CS 55
 Our Lady Peace: B200 9; INT 20; A40 39; MO 9;
 RO 26
 OutKast: B200 169
 Out Of Eden: CC 38
 Ginny Owens: CC 36

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Brad Paisley: B200 79; CA 4; CS 1; H100 32; HA
 29
 Eddie Palmieri: JZ 19
 Los Palominos: RMS 29
 Palomo: LA 28; RMA 16; LT 29; RMS 6, 12
 Papa Roach: B200 2; MO 6; RO 6
 Pastor Troy: RBA 89
 Sean Paul: H100 90; HSS 65; RA 37; RBH 37; RP
 18; RS 37, 71
 Laura Pausini: LA 42; LPA 12; LPS 25; LT 50
 Luciano Pavarotti: CL 1, 8
 Pax217: CC 31
 P. Diddy: H100 7, 13, 51; HA 7, 11, 50; HSS 23, 42;
 RA 5, 18, 25, 73; RBH 5, 18, 25, 75; RP 3, 6,
 11; RS 6, 26, 59; T40 9, 32
 Jennifer Pena: HS 15; LA 4; RMA 1; RMS 39
 Dottie Peoples: GA 27
 Amanda Perez: HSS 53
 Jay Perez: LA 27; RMA 15
 Itzhak Perlman: CL 13
 Perpetuous Dreamer: DC 9; DS 15
 Pesado: LT 34; RMS 16
 Pet Shop Boys: EA 15; DC 48
 Tom Petty And The Heartbreakers: PCA 33
 Phantom Planet: HS 44
 Pharoahe Monch: RBH 94
 Mike Phillips: CJ 11
 Pillar: CC 19; HS 20
 Pink: B200 10; A40 18; DC 45; DS 5, 20; H100 27,
 61; HA 30, 65; HSS 30; T40 16, 26
 Pink Floyd: PCA 26
 Pinmonkey: CS 28
 Alexandre Pires: HS 39; LA 7; LPA 5; LPS 10, 11,
 15; LT 15, 16, 19; TSS 10
 Robert Plant: RO 32
 Play: HSS 16
 P-Lo: RS 48
 Plus One: CC 16
 P.O.D.: B200 54; CC 1; MO 14; RO 21
 El Poder Del Norte: LA 30, 34; RMA 17; LT 22;
 RMS 7
 Poison: IND 36
 Carlos Ponce: LPS 16; LT 21
 Donato Poveda: LPS 32; TSS 40

Power Houze: RBA 99
 PPK: DS 23
 Prince: B200 192
 Puddle Of Mudd: B200 39; A40 8; H100 20, 66;
 HA 18, 64; MO 3; RO 1, 13; T40 17
 Puerto Rican Power: TSS 30
 Push: DC 30

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Mac Quayle: DC 21
 Queen: PCA 44
 A.B. Quintanilla Y Los Kumbia Kings: LA 9; LPA 6

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Rabanes: LPS 19; LT 30; TSS 15
 Rabito: LPS 36
 Bonnie Raitt: B200 96; INT 6; AC 18
 Rakim: H100 9; HA 8; HSS 69; RA 3; RBH 3; RS
 28; T40 27
 Rascal Flatts: CCA 1; PCA 3; CS 43
 Rayvon: HSS 45; RS 66
 Los Razos de Sacramento Y Reynaldo: LA 16, 23;
 RMA 8, 14
 Red Hot Chili Peppers: PCA 47; H100 47; HA 45;
 MO 1; RO 4
 Los Rehenes: LA 48
 Relient K: CC 33
 Res: HS 43; DS 7; HSS 40; RS 63
 R.H. Factor: DC 29
 Riddlin' Kids: MO 37
 Los Rieleros Del Norte: LA 59
 LeAnn Rimes: CA 37; AC 23; HSS 9
 Juan Rivera: LA 74
 Lupillo Rivera: LA 74, 75; RMS 18
 RL: B200 158; RBA 28; RA 51; RBH 51
 Woody Rock: GA 17
 Daniel Rodriguez: CX 7
 Kenny Rogers: CA 72
 Rosabel: DC 19
 Joann Rosario: GA 32
 Kelly Rowland: RA 63; RBH 66
 Rozelley: HSS 26; RS 16
 Paulina Rubio: B200 11; H100 50; HA 54; LPS 6; LT
 5; T40 34; TSS 5
 Rubynhorse: A40 21
 Ruff Endz: B200 117; RBA 27; H100 60; HA 58; RA
 20; RBH 22
 Tammy Ruggieri: H100 13; HA 11; HSS 23; RA 5;
 RBH 5; RP 3; RS 6; T40 32
 Rush: B200 115; RO 33, 35
 David Russell: CL 10

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Raphael Saadiq: B200 47; RBA 10
 DJ Cheb I Sabbah: WM 11
 Sacario: H100 85; HSS 71; RA 50; RBH 46; RP 17;
 RS 32
 Sade: RBC 20; DS 18
 Salvador: CC 26; HS 41
 Joe Sample: CJ 4; RBA 83
 Gilberto Santa Rosa: TSA 10; TSS 9
 Juelz Santana: H100 4; HA 4; HSS 32, 36; RA 1;
 RBH 1, 78; RP 1; RS 12, 18; T40 20
 Alejandro Sanz: LA 29; LPA 10; LPS 21, 40; LT 42;
 TSS 23
 Marvin Sapp: CC 17; GA 4; HS 19; RBA 78
 Savage Garden: HSS 66
 Sawyer Brown: CA 51
 Scarface: H100 100; HSS 70; RA 43; RBH 40; RP
 22; RS 36
 Jill Scott: DC 47
 Josey Scott: A40 11; H100 5; HA 5; MO 2; RO 2;
 T40 8
 Peggy Scott-Adams: BL 7
 Joan Sebastian: LA 32, 33; RMA 19, 20; LPS 24,
 38; LT 28, 32; RMS 36, 37
 Jon Secada: TSS 25
 Secret Garden: NA 4
 Bob Seger & The Silver Bullet Band: PCA 7
 Seven And The Sun: A40 34
 Sevendust: IND 44
 Shade Sheist: RBH 95
 Shaggy: RE 4
 Shakedown: DC 42
 Shakira: B200 29; A40 29; DC 36; H100 44; HA
 47; LPS 12, 26; LT 13; T40 22; TSS 22
 Remy Shand: B200 156; RBA 53
 Sharissa: RBH 91
 SheDaisy: CS 35
 Shekinah Glory Ministry: GA 14; IND 46
 Blake Shelton: B200 171; CA 20; CS 22
 Shena: DC 7
 Wayne Shorter: JZ 4
 The Silk Road Ensemble: CX 3
 Sin Bandera: LA 24; LPA 7; LPS 4; LT 6
 Sinch: RO 37
 Daryle Singletary: CS 51
 Sixwire: CS 32
 Skubie Tha Ciko: HSS 26; RS 16
 Sleepy Brown: RP 16; RS 57
 Slum Village: RA 61; RBH 59
 Smilez & Southstar: HSS 8; RBH 76; RS 13
 Anthony Smith: CS 33
 Esther Smith: GA 36
 Michael W. Smith: B200 105; CC 4
 Will Smith: H100 95; HSS 44; RBH 92
 Marco Antonio Solis: LA 32; RMA 19; LPS 14; LT
 12; RMS 28
 Soluna: DC 37; H100 82; T40 37
 Something Corporate: HS 30
 Sono: DC 2
 Luciana Souza: WM 14
 Kim Sozzi: DC 21

Britney Spears: B200 94
 Spice 1: IND 39; RBA 84
 SPM: IND 47
 Staind: B200 104; H100 83; MO 13, 29; RO 10, 23
 Ralph Stanley: CA 28; HS 16; INT 24
 Brenda K. Starr: TSA 8; LT 36; TSS 8, 14
 Jeffrey Steele: CS 49
 Tommy Shane Steiner: CA 38; CS 59; H100 77
 Rod Stewart: B200 193
 Rebecca St. James: CC 15
 St. John's Childrens Choir: IND 43
 Angie Stone: B200 140; RBA 44; H100 93; RA 34;
 RBH 35
 George Strait: CA 26, 29; CS 2; H100 30; HA 28
 Strik gine: RS 74
 The Strokes: B200 116; HSS 38; MO 31
 Michael Stuart: TSS 36, 38
 Styles: RA 38; RBH 39, 94; RP 21
 Sublime: PCA 21
 Sugarcult: HS 17; IND 22
 Sunscreeam: DC 30
 Superjoint Ritual: IND 23
 Switched: RO 39
 System Of A Down: B200 48; PCA 35; H100 91;
 MO 16, 17; RO 16, 20

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Take 6: GA 16
 Tall Paul: DC 23
 Olga Tanon: TSA 19
 James Taylor: PCA 14
 Los Temerarios: LA 5, 54, 56; RMA 2; LT 7; RMS 3
 Tempo: LPS 29; LT 18; TSS 3
 Tenacious D: B200 110
 Terra Deva: DC 49
 John Tesh: CC 11; IND 16; NA 2
 Jimmy Thackery & The Drivers: BL 12
 Thalia: HS 11; LA 1; LPA 1; LPS 5; LT 3; RMS 5; TSS
 7
 They Might Be Giants: INT 23
 Third Day: B200 196; CC 10
 Cyndi Thomson: CA 33; CS 31
 Thursday: HS 35; IND 29
 T.I.: RBA 92
 Los Tigres Del Norte: LA 71; RMS 25
 Los Tigrillos: LT 40; RMS 19
 Timbaland: RBH 95
 Aaron Tippin: HSS 54
 tobyMac: CC 30
 Tonex: CC 39; GA 13
 Tool: RO 15
 Los Toros Band: TSA 18; TSS 37
 The Tragically Hip: HS 46
 Train: A40 14; AC 8
 Tra-Knox: H100 95; RBH 92
 Trick Daddy: RA 47; RBH 45; RP 24; RS 35
 Trick Pony: B200 130; CA 14
 Triny Y La Leyenda: RMS 34
 Travis Tritt: B200 155; CA 17, 64; CCA 15; CS 54
 TRUSTcompany: MO 22; RO 22
 Truth Hurts: H100 9; HA 8; HSS 69; RA 3; RBH 3;
 RS 28; T40 27
 T. Supreme: RS 48
 Los Tucanes De Tijuana: LA 20; RMA 12; LT 26;
 RMS 13, 27
 Shania Twain: CCA 5; PCA 32
 Tweet: B200 56; RBA 12; H100 31; HA 31; HSS 37;
 RA 11, 52; RBH 9, 50; RS 19, 68
 Steve Tyrell: JZ 10

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U2: B200 135; PCA 42
 UB40: RE 3
 The Union Underground: RO 30
 Union Station: B200 162; CA 18
 Unique: HSS 26; RS 16
 Unwritten Law: B200 137; MO 12
 Keith Urban: CS 42
 Usher: B200 75; RBA 46; DS 2; H100 7, 22; HA 7,
 23; HSS 20; RA 10, 18; RBH 8, 18; RP 6; RS
 24, 59; T40 9

-V-

Ian Van Dahl: EA 19; DS 16
 Luther Vandross: B200 198; RBA 55; RBC 13; AC
 21; RA 40; RBH 42
 Van Halen: PCA 38
 Sergio Vargas: TSS 27
 Phil Vassar: CS 25; H100 84
 Stevie Ray Vaughan And Double Trouble: BL 5
 Chuy Vega: LA 36
 Alicia Villarreal: LA 18; RMA 10; RMS 24
 Fernando Villalona: TSS 18, 25
 The Vines: MO 20; RO 38
 David Viscan: EA 21; WM 8
 Vita: H100 26; HA 24; RA 9; RBH 12; RP 7
 Carlos Vives: LA 62; TSA 5; LPS 31; TSS 26

-W-

The Wailers: PCA 1; RBC 2; RE 12
 Tom Waits: IND 17, 19
 Paul Wall: IND 48; RBA 67
 Andre Ward: CJ 23
 Russell Watson: CX 8
 Way Out West: DC 28
 Weezer: B200 69
 Peter White: CJ 15
 The White Stripes: B200 86; MO 32
 The Who: B200 74; INT 19
 Widespread Panic: B200 200
 Wilco: B200 122; INT 21
 Doug Williams: GA 24
 Hank Williams Jr.: CA 41; CCA 13

Hank Williams III: CA 59
 John Williams: CL 11
 John Williams: CX 1
 Lee Williams And The Spiritual QCs: GA 38
 Melvin Williams: GA 24
 Michelle Williams: B200 136; CC 6; GA 2; RBA 24
 Pharrell Williams: H100 51; HA 50; HSS 42; RA
 25; RBH 25; RP 11; RS 26
 Vanessa Williams: CC 34; GA 10; IND 40; RBA 62
 Cassandra Wilson: JZ 3
 Nancy Wilson: JZ 14
 BeBe Winans: GA 23
 CeCe Winans: GA 21
 Mario Winans: H100 13; HA 11; HSS 23; RA 5; RBH
 5; RP 3; RS 6; T40 32
 The Winans: GA 18
 Wolverine: HSS 10; RS 23
 Lee Ann Womack: CCA 10; AC 11; CS 29
 Won-G: RS 34
 Darryl Worley: CS 11; H100 63; HA 61
 Chely Wright: CA 68
 Keke Wyatt: RBA 94

-X-

X-Press 2: DC 1

-Y-

Yanni: NA 10, 12
 Yanou: DS 1; H100 25; HA 26; HSS 2; T40 15
 Yasmeen: RBH 98
 Trisha Yearwood: CA 67
 Ying Yang Twins: B200 87; IND 4; RBA 20; H100
 78; RA 35; RBH 34; RP 15
 Yohany: DS 6; HSS 34
 Pete Yorn: HS 28
 Young Chris: HSS 68; RBH 100; RS 31

-Z-

Charlie Zaa: LA 39; LPA 11; LPS 39
 Zero 7: EA 8; HS 47; IND 31
 Zoegirl: CC 23; HS 26
 Rob Zombie: B200 179; RO 31
 ZZ Top: PCA 34

-SOUNDTRACKS-

Amelie: WM 12
 Bad Company: B200 120; RBA 19; STX 11
 Black Hawk Down: WM 4
 Blade II: EA 11
 Bob The Builder: The Album: IND 37
 Coyote Ugly: B200 132; CA 15; STX 14
 Crouching Tiger, Hidden Dragon: CX 14
 Disney's Lilo & Stich: B200 16; STX 1
 Divine Secrets Of The Ya-Ya Sisterhood: B200
 59; INT 4; STX 6
 Down From The Mountain: CA 42
 The Fast And The Furious: STX 19
 The Fast And The Furious: More Fast And
 Furious: STX 17
 Finding Forrester: JZ 6
 Harry Potter And The Sorcerer's Stone: STX 18
 I Am Sam: B200 113; STX 9
 Josie & The Pussycats: STX 22
 A Knight's Tale: STX 23
 Mamma Mia!: B200 181
 Monsoon Wedding: WM 6
 Moulin Rouge: B200 123; STX 12
 Moulin Rouge 2: STX 24
 Mr. Deeds: B200 139; STX 15
 O Brother, Where Art Thou?: B200 22; CA 2;
 INT 7; STX 3
 The Osborne Family Album: B200 35; STX 5
 Queer As Folk: The Second Season: EA 7
 Save The Last Dance: STX 21
 Scooby-Doo: B200 28; RBA 49; STX 4
 The Scorpion King: B200 114; STX 10
 Shrek: B200 99; STX 8
 Spider-Man: B200 20; STX 2
 Spirit: Stallion Of The Cimarron: B200 77; STX
 7
 Spongebob Squarepants Original Theme
 Highlights: STX 25
 Star Wars Episode II: Attack Of The Clones:
 B200 131; STX 13
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 31
 Thoroughly Modern Millie: INT 11
 Undercover Brother: RBA 97; STX 16
 Vanilla Sky: STX 20

-VARIOUS ARTISTS-

on The Billboard 200

Dove Hits 2002: 186
 Now 8: 173
 Now 9: 18
 Off The Hook: 36
 P. Diddy & Bad Boy Records Present... We
 Invented The Remix: 8
 Reggae Gold 2002: 176
 Songs 4 Worship — Shout To The Lord: 174
 Totally Country: 138
 Totally Hits 2002: 4
 Vans Warped Tour 2002 Tour Compilation: 55
 WWF: Forceable Entry: 177

THIS WEEK		LAST WEEK		WEEKS ON CHART		Airplay monitored by Nielsen Broadcast Data Systems		Billboard MODERN ROCK TRACKS™	
TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	Artist
1	1	4	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers	2 Weeks At Number 1	NUMBER 1	BY THE WAY	Red Hot Chili Peppers
2	2	10	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott			HERO	Chad Kroeger Featuring Josey Scott
3	3	12	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd			DRIFT & DIE	Puddle Of Mudd
4	4	11	RUNNING AWAY	ISLAND/DJMG	Hoobastank			RUNNING AWAY	Hoobastank
5	5	10	WARNING	IMMORTAL/EPIC	Incubus			WARNING	Incubus
6	6	7	SHE LOVES ME NOT	DREAMWORKS	Papa Roach			SHE LOVES ME NOT	Papa Roach
7	11	6	SWEETNESS	DREAMWORKS	Jimmy Eat World			SWEETNESS	Jimmy Eat World
8	8	8	I FEEL SO	MCA	Box Car Racer			I FEEL SO	Box Car Racer
9	7	12	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace			SOMEWHERE OUT THERE	Our Lady Peace
10	9	15	HERE TO STAY	IMMORTAL/EPIC	Korn			HERE TO STAY	Korn
11	16	7	HATE TO SAY I TOLD YOU SO	EPITAPH/SIRE/REPRISE	The Hives			HATE TO SAY I TOLD YOU SO	The Hives
12	10	23	SEENIN' RED	INTERSCOPE	Unwritten Law			SEENIN' RED	Unwritten Law
13	12	26	FOR YOU	FUJIELEKTRAEEG	Staind			FOR YOU	Staind
14	13	11	BOOM	ATLANTIC	P.O.D.			BOOM	P.O.D.
15	14	35	THE MIDDLE	DREAMWORKS	Jimmy Eat World			THE MIDDLE	Jimmy Eat World
16	20	4	AERIALS	AMERICAN/COLUMBIA	System Of A Down			AERIALS	System Of A Down
17	15	24	TOXICITY	AMERICAN/COLUMBIA	System Of A Down			TOXICITY	System Of A Down
18	17	6	WITHOUT ME	WEB/AFTERMATH/INTERSCOPE	Eminem			WITHOUT ME	Eminem
19	18	9	ONE LAST BREATH	WIND-UP	Creed			ONE LAST BREATH	Creed
20	26	4	GET FREE	CAPITOL	The Vines		AIRPOWER	GET FREE	The Vines
21	21	9	DENY	TVT	Default			DENY	Default
22	25	4	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany			DOWNFALL	TRUSTcompany
23	22	14	GET AWAY	WARNER BROS.	Earshot			GET AWAY	Earshot
24	23	18	AMBER	VOLCANO	311			AMBER	311
25	27	6	THE ENERGY	ATLANTIC	Audiovent			THE ENERGY	Audiovent
26	32	3	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	New Found Glory			MY FRIENDS OVER YOU	New Found Glory
27	24	6	WHERE ARE YOU GOING	RCA	Dave Matthews Band			WHERE ARE YOU GOING	Dave Matthews Band
28	30	21	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack			I STAND ALONE	Godsmack
29	28	7	EPIPHANY	FUJIELEKTRAEEG	Staind			EPIPHANY	Staind
30	31	7	FLAKE	ENJOY/UNIVERSAL	Jack Johnson			FLAKE	Jack Johnson
31	29	9	HARD TO EXPLAIN	RCA	The Strokes			HARD TO EXPLAIN	The Strokes
32	35	16	FELL IN LOVE WITH A GIRL	THIRD MAN/V2	The White Stripes			FELL IN LOVE WITH A GIRL	The White Stripes
33	NEW		THOUGHTLESS	IMMORTAL/EPIC	Korn			THOUGHTLESS	Korn
34	33	23	FIRST DATE	MCA	Blink-182			FIRST DATE	Blink-182
35	34	15	PAPER CUT	WARNER BROS.	Linkin Park			PAPER CUT	Linkin Park
36	36	4	NO LIGHT	HOLLYWOOD	3rd Strike			NO LIGHT	3rd Strike
37	38	2	I FEEL FINE	AWARE/COLUMBIA	Riddlin' Kids			I FEEL FINE	Riddlin' Kids
38	37	3	OPEN YOUR EYES	MOJAVE	Goldfinger			OPEN YOUR EYES	Goldfinger
39	39	2	FREAKING OUT	ARISTA	Adema			FREAKING OUT	Adema
40	NEW		RUNAWAY	WARNER BROS.	Linkin Park			RUNAWAY	Linkin Park

THIS WEEK		LAST WEEK		WEEKS ON CHART		Airplay monitored by Nielsen Broadcast Data Systems		Billboard MAINSTREAM ROCK TRACKS™	
TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	Artist
1	1	12	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	2 Weeks At Number 1	NUMBER 1	DRIFT & DIE	Puddle Of Mudd
2	2	10	HERO	COLUMBIA/ROADRUNNER/DJMG	Chad Kroeger Featuring Josey Scott			HERO	Chad Kroeger Featuring Josey Scott
3	3	21	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack			I STAND ALONE	Godsmack
4	4	4	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers			BY THE WAY	Red Hot Chili Peppers
5	7	18	HOLD ME DOWN	MCA	Tommy Lee			HOLD ME DOWN	Tommy Lee
6	8	8	SHE LOVES ME NOT	DREAMWORKS	Papa Roach			SHE LOVES ME NOT	Papa Roach
7	5	11	ONE LAST BREATH	WIND-UP	Creed			ONE LAST BREATH	Creed
8	9	17	GET AWAY	WARNER BROS.	Earshot			GET AWAY	Earshot
9	6	15	HERE TO STAY	IMMORTAL/EPIC	Korn			HERE TO STAY	Korn
10	11	19	FOR YOU	FUJIELEKTRAEEG	Staind			FOR YOU	Staind
11	13	13	DENY	TVT	Default			DENY	Default
12	10	11	ANGER RISING	ROADRUNNER/DJMG	Jerry Cantrell			ANGER RISING	Jerry Cantrell
13	12	16	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd			BLURRY	Puddle Of Mudd
14	14	30	TOO BAD	ROADRUNNER/DJMG	Nickelback			TOO BAD	Nickelback
15	16	12	PARABOLA	TOOL DISSECTIONAL/VOLCANO	Tool			PARABOLA	Tool
16	15	25	TOXICITY	AMERICAN/COLUMBIA	System Of A Down			TOXICITY	System Of A Down
17	18	10	RUNNING AWAY	ISLAND/DJMG	Hoobastank			RUNNING AWAY	Hoobastank
18	17	42	WASTING MY TIME	TVT	Default			WASTING MY TIME	Default
19	20	8	THE ENERGY	ATLANTIC	Audiovent			THE ENERGY	Audiovent
20	24	3	AERIALS	AMERICAN/COLUMBIA	System Of A Down		AIRPOWER	AERIALS	System Of A Down
21	21	10	BOOM	ATLANTIC	P.O.D.			BOOM	P.O.D.
22	26	4	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany			DOWNFALL	TRUSTcompany
23	22	9	EPIPHANY	FUJIELEKTRAEEG	Staind			EPIPHANY	Staind
24	23	14	NO LIGHT	HOLLYWOOD	3rd Strike			NO LIGHT	3rd Strike
25	25	6	GIRLS OF SUMMER	COLUMBIA	Aerosmith			GIRLS OF SUMMER	Aerosmith
26	31	9	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace			SOMEWHERE OUT THERE	Our Lady Peace
27	36	2	THOUGHTLESS	IMMORTAL/EPIC	Korn			THOUGHTLESS	Korn
28	27	10	WARNING	IMMORTAL/EPIC	Incubus			WARNING	Incubus
29	32	9	FREAKING OUT	ARISTA	Adema			FREAKING OUT	Adema
30	29	24	ACROSS THE NATION	SMACK DOWN/COLUMBIA	The Union Underground			ACROSS THE NATION	The Union Underground
31	28	24	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie			NEVER GONNA STOP	Rob Zombie
32	34	3	DARKNESS, DARKNESS	UNIVERSAL	Robert Plant			DARKNESS, DARKNESS	Robert Plant
33	30	12	ONE LITTLE VICTORY	ANTHEM/ATLANTIC	Rush			ONE LITTLE VICTORY	Rush
34	33	7	YOU NEVER MET A MOTHER F*** QUITE LIKE ME	LAVA/ATLANTIC	Kid Rock			YOU NEVER MET A MOTHER F*** QUITE LIKE ME	Kid Rock
35	NEW		SECRET TOUCH	ANTHEM/ATLANTIC	Rush			SECRET TOUCH	Rush
36	40	2	YOUR SIGNS	MCA	Nonpoint			YOUR SIGNS	Nonpoint
37	NEW		SOMETHING MORE	ROADRUNNER/DJMG	Sinch			SOMETHING MORE	Sinch
38	NEW		GET FREE	CAPITOL	The Vines			GET FREE	The Vines
39	35	9	INSIDE	IMMORTAL/VIRGIN	Switched			INSIDE	Switched
40	38	18	TEAR AWAY	WIND-UP	Drowning Pool			TEAR AWAY	Drowning Pool

THIS WEEK		LAST WEEK		WEEKS ON CHART		Airplay monitored by Nielsen Broadcast Data Systems		Billboard TOP 40 TRACKS™	
TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	Artist
1	2	0	HOT IN HERRE	NELLY	FD REEL/UNIVERSAL	1 Week At Number 1	NUMBER 1	HOT IN HERRE	NELLY
2	1	7	WITHOUT ME	EMINEM	WEB/AFTERMATH/INTERSCOPE			WITHOUT ME	EMINEM
3	3	2	THE MIDDLE	JIMMY EAT WORLD	DREAMWORKS			THE MIDDLE	JIMMY EAT WORLD
4	4	8	A THOUSAND MILES	VANESSA CARLTON	A&M/INTERSCOPE			A THOUSAND MILES	VANESSA CARLTON
5	11	8	COMPLICATED	AVRIL LAVIGNE	ARISTA			COMPLICATED	AVRIL LAVIGNE
6	6	7	FOOLISH	ASHANTI	MURDER INC./A&M/DJMG			FOOLISH	ASHANTI
7	7	1	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS	EPIC			I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS
8	13	0	HERO	CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/DJMG			HERO	CHAD KROEGER FEATURING JOSEY SCOTT
9	5	5	I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	BAD BOY/ARISTA			I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON
10	8	9	DAYS GO BY	DIRTY VEGAS	CREDENCE/CAPITOL			DAYS GO BY	DIRTY VEGAS
11	10	20	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	TERROR SQUAD/ATLANTIC			WHAT'S LUV?	FAT JOE FEATURING ASHANTI
12	9	12	HELLA GOOD	NO DOUBT	INTERSCOPE			HELLA GOOD	NO DOUBT
13	12	24	ALL YOU WANTED	MICHELLE BRANCH	MAVERICK/WARNER BROS.			ALL YOU WANTED	MICHELLE BRANCH
14	14	15	SOAK UP THE SUN	SHERYL CROW	A&M/INTERSCOPE			SOAK UP THE SUN	SHERYL CROW
15	19	9	HEAVEN	DJ SAMMY & YANOU FEATURING DO ROBBINS				HEAVEN	DJ SAMMY & YANOU FEATURING DO ROBBINS
16	15	19	DON'T LET ME GET ME	PINK	ARISTA			DON'T LET ME GET ME	PINK
17	16	31	BLURRY	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE			BLURRY	PUDDLE OF MUDD
18	17	14	WASTING MY TIME	DEFAULT	TVT			WASTING MY TIME	DEFAULT
19	18	15	WHEREVER YOU WILL GO	THE CALLING	RCA			WHEREVER YOU WILL GO	THE CALLING
20	22	4	OH BOY	CAM'RON FEATURING JUELZ SANTANA	ROC-A-FELLA/DEF JAM/DJMG			OH BOY	CAM'RON FEATURING JUELZ SANTANA
21	23	7	NO SUCH THING	JOHN MAYER	AWARE/COLUMBIA			NO SUCH THING	JOHN MAYER
22	21	18	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC			UNDERNEATH YOUR CLOTHES	SHAKIRA
23	24	9	WALKING AWAY	CRAIG DAVID	WILDSTAR/ATLANTIC			WALKING AWAY	CRAIG DAVID
24	20	10	MORE THAN A WOMAN	AALIYAH	BLACKGROUND/MAGN			MORE THAN A WOMAN	AALIYAH
25	26	6	FULL MOON	BRANDY	ATLANTIC			FULL MOON	BRANDY
26	36	2	JUST LIKE A PILL	PINK	ARISTA			JUST LIKE A PILL	PINK
27	27	7	ADDICTIVE	TRUTH HURTS FEATURING RAKIM	AFTERMATH/INTERSCOPE			ADDICTIVE	TRUTH HURTS FEATURING RAKIM
28	29	10	RAINY DAYZ	MARY J. BLIGE FEATURING JA RULE	MCA			RAINY DAYZ	MARY J. BLIGE FEATURING JA RULE
29	28	14	HERE IS GONE	GOO GOO DOLLS	WARNER BROS.			HERE IS GONE	GOO GOO DOLLS
30	30	20	ESCAPE	ENRIQUE IGLESIAS	INTERSCOPE			ESCAPE	ENRIQUE IGLESIAS
31	34	4	PAPA DON'T PREACH	KELLY OSBOURNE	EPIC			PAPA DON'T PREACH	KELLY OSBOURNE
32	NEW		I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE	BAD BOY/ARISTA			I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE
33	35	3	STILL FLY	BIG TYMERS	CASH MONEY/UNIVERSAL			STILL FLY	BIG TYMERS
34	32	8	DON'T SAY GOODBYE	PAULINA RUBIO	UNIVERSAL			DON'T SAY GOODBYE	PAULINA RUBIO
35	33	23	GIRLFRIEND	'N SYNC FEATURING NELLY	JIVE			GIRLFRIEND	'N SYNC FEATURING NELLY
36	37	5	DOWN A** CHICK	JA RULE FEATURING CHARLI "CHUCK" BALTIMORE	MURDER INC./DEF JAM/DJMG			DOWN A** CHICK	JA RULE FEATURING CHARLI "CHUCK" BALTIMORE
37	NEW		FOR ALL TIME	SOLUNA	DREAMWORKS			FOR ALL TIME	SOLUNA
38	NEW		WHERE ARE YOU GOING	DAVE MATTHEWS BAND	RCA			WHERE ARE YOU GOING	DAVE MATTHEWS BAND
39	NEW		ONE LAST BREATH	CREED	WIND-UP			ONE LAST BREATH	CREED
40	NEW		JUST A FRIEND 2002	MARIO	J			JUST A FRIEND 2002	MARIO

THIS WEEK		LAST WEEK		WEEKS ON CHART		Airplay monitored by Nielsen Broadcast Data Systems		Billboard ADULT CONTEMPORARY™	
TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	TITLE	IMPRINT/PROMOTION LABEL	Artist	Artist
1	1	20	A NEW DAY HAS COME	EPIC	Celine Dion	15 Weeks At Number 1	NUMBER 1	A NEW DAY HAS COME	Celine Dion
2	3	33	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting			SUPERMAN (IT'S NOT EASY)	Five For Fighting
3	2	39	HERO	INTERSCOPE	Enrique Iglesias			HERO	Enrique Iglesias
4	5	13	TO WHERE YOU ARE	143/REPRISE	Josh Groban			TO WHERE YOU ARE	Josh Groban
5	4	19	I NEED YOU	COLUMBIA	Marc Anthony			I NEED YOU	Marc Anthony
6	6	20	BRING ON THE RAIN	CURB	Jo Dee Messina			BRING ON THE RAIN	Jo Dee Messina
7	8	44	I'M ALREADY THERE	BNA	Lonestar			I'M ALREADY THERE	Lonestar
8	9	50	DROPS OF JUPITER (TELL ME)	COLUM					

Billboard® spotlights

Retailer's Holiday Buying Guide

Billboard's annual Retailer's Holiday Buying Guide returns, previewing the hottest new products set to hit the shelves this Fall. We highlight upcoming CD releases in every genre; special CD box sets and reissues; music video and theatrical DVDs; kid audio, video and DVDs, plus the latest in video games!

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JULY 6 2002			Billboard®			HOT 100 AIRPLAY™								
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	26	39	4	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	51	56	7	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
2	2	1	Without Me	EMINEM (WEBE/AFTERMATH/INTERSCOPE)	27	24	15	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	52	50	20	Anything	JAHMEI FEAT. NEXT (DIVINE MILL/WARNER BROS.)
3	3	21	Foolish	ASHANTI (MURDER INC./A&M/IDJMG)	28	26	14	Living And Living Well	GEORGE STRAIT (MCA NASHVILLE)	53	60	6	When You Lie Next To Me	KELLIE COFFEY (BNA)
4	5	11	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	29	32	10	I'm Gonna Miss Her (The Fishin' Song)	BRAD PAISLEY (ARISTA NASHVILLE)	54	55	8	Don't Say Goodbye	PAULINA RUBIO (UNIVERSAL)
5	9	8	Hero	CHAD KRUEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	30	27	18	Don't Let Me Get Me	PINK (ARISTA)	55	63	3	Long Time Gone	DIKE CHICKS (MONUMENT)
6	6	17	The Middle	JIMMY EAT WORLD (DREAMWORKS)	31	31	6	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	56	59	20	Escape	ENRIQUE IGLESIAS (INTERSCOPE)
7	4	17	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)	32	28	35	Wherever You Will Go	THE CALLING (RCA)	57	61	7	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
8	8	12	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	33	25	12	Down A** Chick	JARULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/IDJMG)	58	49	9	Someone To Love You	RUFF ENDOZ (EPIC)
9	7	16	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	34	40	5	The Good Stuff	KENNY CHESNEY (BNA)	59	62	5	One Last Breath	CREED (WIND-UP)
10	10	11	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	35	36	11	Gots To Be	B2K (EPIC)	60	53	14	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
11	20	5	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	36	35	17	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA NASHVILLE)	61	64	4	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
12	18	6	Complicated	AVRIL LAVIGNE (ARISTA)	37	34	44	How You Remind Me	NICKELBACK (ROADRUNNER/IDJMG)	62	68	2	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)
13	12	9	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	38	43	6	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	63	51	16	Makin' Good Love	AVANT (MAGIC JOHNSON/MCA)
14	11	21	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	39	30	23	More Than A Woman	AALIYAH (BLACKGROUND)	64	65	7	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
15	16	15	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	40	45	5	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))	65	—	1	Just Like A Pill	PINK (ARISTA)
16	15	8	Days Go By	DIRTY VEGAS (CREEDENCE/CAPITOL)	41	29	35	In The End	LINKIN PARK (WARNER BROS.)	66	57	16	Here Is Gone	GOD DDD DOLLS (WARNER BROS.)
17	22	10	Full Moon	BRANDY (ATLANTIC)	42	48	5	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	67	70	3	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)
18	19	29	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	43	41	9	Not A Day Goes By	LONESTAR (BNA)	68	—	1	Unbroken	TIM MCGRAW (CURB)
19	17	20	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	44	46	8	The One	GARY ALLAN (MCA NASHVILLE)	69	66	17	Too Bad	NICKELBACK (ROADRUNNER/IDJMG)
20	21	13	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	45	47	4	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	70	—	1	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
21	14	12	Hella Good	NO DOUBT (INTERSCOPE)	46	52	7	My Heart Is Lost To You	BROOKS & DUNN (ARISTA NASHVILLE)	71	73	4	Where Are You Going	DAVE MATTHEWS BAND (RCA)
22	37	4	Just A Friend 2002	MARIO LJI	47	44	17	Underneath Your Clothes	SHAKIRA (EPIC)	72	74	2	Tonight I Wanna Be Your Man	ANDY GRIGGS (RCA (NASHVILLE))
23	13	22	U Don't Have To Call	USHER (ARISTA)	48	—	2	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	73	—	1	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))
24	38	3	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	49	54	5	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	74	—	1	Running Away	NOOBASTANK (ISLAND/IDJMG)
25	23	9	Wasting My Time	DEFAULT (TVT)	50	33	18	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL LJI	75	72	19	A New Day Has Come	CELINE DION (EPIC)

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. 909 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.

JULY 6 2002			Billboard®			HOT 100 SINGLES SALES™								
THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	Girlfriend	'N SYNC FEAT. NELLY (LIVE)	26	21	10	Bang My Hit	ROZELLY PRESENTS O.A.F.A.M. (BRAINSTORM)	51	49	10	One Mic	NAS (JLL WILLY/COLUMBIA)
2	7	11	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	27	28	13	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)	52	—	1	Who U Rollin' Wit	LIL TYKES (MAMAS BOY)
3	2	26	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	28	34	9	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	53	42	24	Never	AMANDA PEREZ (UNIVERSAL)
4	4	11	Wherever You Will Go	THE CALLING (RCA)	29	24	4	A New Day Has Come	CELINE DION (EPIC)	54	44	36	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)
5	3	5	Day + Night	ISSYS FEATURING JADAKISS (ARISTA)	30	29	3	Don't Let Me Get Me	PINK (ARISTA)	55	—	1	Shadows In The Night	MICHAEL DAMIAN (WEIR BROTHERS/MODERN VOICES)
6	5	18	Ballin' Boy	NO GOOD (ARTIST/DIRECT)	31	51	4	Just A Friend 2002	MARIO LJI	56	50	31	It's The Weekend	LIL' J (HOLLYWOOD)
7	11	6	Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	32	22	12	Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	57	54	4	Take Ya Home	LIL' BOY WOVW (SO SO DEF/COLUMBIA)
8	10	5	Who Wants This?	SMILEZ & SOUTHTAR (ARTIST/DIRECT)	33	30	7	Sugarhigh	JADE ANDERSON (COLUMBIA)	58	73	5	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
9	6	96	Can't Fight The Moonlight	LEANN RIMES (CURB)	34	63	4	Loose Control (Descontrolate)	YOHANN (OURMAY/PYRAMID/ORPHEUS)	59	53	50	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
10	—	1	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	35	32	17	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	60	—	1	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)
11	16	5	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	36	35	2	Welcome To New York City	CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	61	48	17	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)
12	9	3	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	37	39	5	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	62	52	6	You Can't Go Home Again!	DJ SHADOW (MCA)
13	15	7	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	38	41	8	Hard To Explain	THE STROKES (RCA)	63	59	5	Something	LASGO (ROBBINS)
14	14	4	Crawl To Me	KEMI (MACK DAWG)	39	—	1	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	64	57	31	Only Time	ENYA (REPRISE)
15	20	8	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	40	37	2	They-Say Vision	RES (MCA)	65	—	1	Holla At A Playa	JIM CROW (ORCA/SCARECROW/INTERSCOPE)
16	17	41	Us Against The World	PLAY (COLUMBIA)	41	—	1	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LODN (NINE LIVES/EPIC)	66	55	30	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)
17	13	12	Slow Dance	LOU MOSLEY (JENSTAR)	42	56	19	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL LJI	67	61	3	My Neck, My Back	KHIA FEATURING DSD (DIRTY DOWN/ARTEMIS)
18	12	26	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	43	36	28	Hush Lil' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN/UNIVERSAL)	68	38	3	Line 'Em Up	FREWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)
19	8	17	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	44	47	26	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	69	43	11	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
20	25	11	U Don't Have To Call	USHER (ARISTA)	45	45	3	My Bad	RAYON (BIG YARD/MCA)	70	64	6	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)
21	18	6	Gots To Be	B2K (EPIC)	46	31	19	Move It Like This	BAHA MEN (S-CURVE/CAPITOL)	71	70	3	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)
22	27	6	Rapture (Tastes So Sweet)	IIO (UNIVERSAL)	47	46	9	Days Go By	DIRTY VEGAS (CREEDENCE/CAPITOL)	72	58	33	God Bless The USA	LEE GREENWOOD (CURB)
23	26	5	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	48	33	28	Uh Huh	B2K (EPIC)	73	—	1	Whoa Now	B RICH (ATLANTIC)
24	19	14	Song For The Lonely	CHER (WARNER BROS.)	49	40	5	Happy	ASHANTI (MURDER INC./A&M/IDJMG)	74	60	1	Beat Your Chest!	LIFER'S (ALL OUT/STONEY BURKE)
25	23	9	Soldier's Heart	R KELLY (LIVE)	50	—	1	That's What Girls Do	NO SECRETS (LIVE)	75	62	17	Thank You	DIDDY (ARISTA)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Czech Music's Political Hangover

Continued from page 1

her a collaborator who had signed the anti-charter. Rejzek also claimed that her links with the ex-communist mafia were responsible for her post-Velvet Revolution comeback.

Vondrackova denies any such links and continues to deny signing the anti-charter, even though her name was published as one of its signatories Feb. 11, 1977, in Communist Party newspaper *Rude Pravo*. She maintains that she could not have signed the document when the authorities were collecting signatures in Prague, because she was touring in Poland.

Vaclav Neckar, 58, who sang in the hugely popular trio Golden Kids with Vondrackova between 1968 and 1970, is one example.

In an echo of Vondrackova's case, Neckar's name appeared in *Rude Pravo* 25 years ago. But he too insists that he could not have signed the anti-charter in Prague, because he was performing in Berlin at the time. Neckar is now signed to independent label Ceska Hudba.

Neckar—who is also known for playing the lead role in the Academy Award-winning film *Closely Watched Trains* (1966)—tells *Billboard*, “A representative of [state promoter] Pragokonzert telephoned me, calling me to Prague's Music Theatre for a meeting without telling me what the topic was. I explained that I couldn't return, because I had an agreement to perform in Berlin for three months. When I returned to Prague, I read in *Rude Pravo* that I'd sent a telegram joining [the anti-charter]. Believe me, I sent no such telegram from Berlin.”

But he concedes that “it would have been impossible for me not to have agreed with the proclamation. If I'd protested, I wouldn't have been allowed to perform. Kicking up a fuss was not an option.”

Musician/singer Vladimir Misik, one of the few popular artists at the time who did not support the anti-charter, explains: “Top pop stars could not really refuse. Even if their signatures appeared unbeknown to them, they didn't complain. If they did, they would never have been able to perform again.”

Stars like Vondrackova, who were working for the state's main music promoter Pragokonzert—which also arranged tours abroad—were under the greatest pressure to cooperate, says Misik, who worked for a smaller regional promoter. “We didn't travel abroad. The pressures were not that great on me, so [there was] no heroism on my part really, even though I didn't want to sign.”

But Misik paid for his small act of defiance later, and he was banned from performing between 1982 and 1985. Now a Sony Music Bonton artist, he says: “The anti-charter was divisive. Those that signed could carry on as before, and those that didn't were watched very closely by the secret police.”

As part of the propaganda drive in 1977, the communist authorities organized two televised gatherings designed to show the populace the strength of support for state socialism. On Jan. 28, 1977, political speeches from well-known actors were televised from Prague's National Theatre. A week later, on Feb. 4, it was the turn of the music and entertainment industry at Prague's Music Theatre, where stars vowed to “contribute more valuable creations and more beautiful melodies for a happy life in our country.”

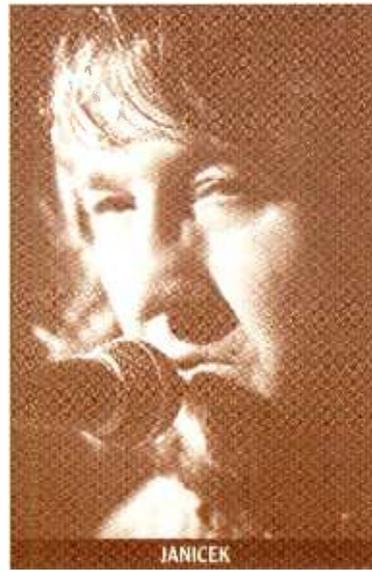
Czech singing legend Karel Gott—now 62 and a Universal artist with an immense and unwavering popularity that has spanned five decades and two political systems—kicked off proceedings that night with an impassioned song before passing the baton to other colleagues. Vondrackova and Neckar did not number among them.

Today, Gott prefers not to speak about his role, declining an interview with *Billboard*. But in a previous

newspaper interview, he suggested that many were “tricked” into signing the anti-charter.

Josef Laufer, a hugely popular crooner in the late '60s, confirms Gott's claim. During the political thaw that preceded the Prague Spring of 1968, Laufer represented Czechoslovakia at the 1967 Expo in Montreal and signed contracts with two Western labels (MCA in England and Cornet in Germany).

Laufer, who freely admits to signing the anti-charter, accuses the regime of duping artists into thinking they were merely signing some form of registration list. “All artists from Pragokonzert were told to go to a meeting,” he recalls. “We all thought that it was about the practicalities of working in Pragokonzert and our jobs. But it was really a political meeting. As we were used to these sort of stupid speeches, no one took them so seriously. You know, they were always shouting against anti-communists and how the socialist system was the best. You heard this on every street corner.”



JANICEK

“It was a great trick,” Laufer continues. “As we were leaving this meeting, everyone was obliged to sign a registration list to show we had been there. But no one saw the heading to the forms—that we were signing against the charter. At least 95% of artists that were there signed the registration papers. I thought, ‘I was there, so why shouldn't I sign?’ It was so Machiavellian.”

“Pragokonzert was a monopoly. If this organization tells members to go to a meeting because Pragokonzert has something to tell you, then you go. If you didn't, they'd know, because you hadn't signed the register. If that happened, there'd be consequences; they could chuck you out.”

Laufer is most notorious for writing a song glorifying a communist spy's alleged attempts to blow up U.S.-sponsored station Radio Free Europe. He penned the almost indiscernibly tongue-in-cheek ditty in 1975 during a fit of rage after Czech state TV's chief censor told him he couldn't work on TV because his songs failed to tell the good news of socialism.

Following that revelation, Laufer raced home, switched on the TV, and saw an interview with Pavel Minarik, the secret-police agent who had infiltrated Radio Free Europe's headquarters in Munich. Partly out of hatred for the regime, partly in frustration at his

situation, Laufer immediately composed a song extolling Agent Minarik's virtues. Within two hours, he was at the radio studios to record it. “The song was a parody,” he says now. “It was so overdone. Had the regime realized this at the time, I'd have gone to jail.” Instead, the regime took the song seriously and gave it extensive airtime.

Born to a Czech-Jewish father and a Spanish mother, Laufer was fluent in English, Spanish, and German, and his international success even led to an invitation in 1972 to appear on *The Ed Sullivan Show* in the U.S. But Laufer's career had already been clipped in the early 1970s, mainly because the regime saw him as too “cosmopolitan.” His Czech TV appearances, which had been so popular in the late 1960s, became almost nonexistent.

HEROES AND VILLAINS

Not all of those in the entertainment industry who buckled under the pressure are painted as villains. Indeed, many dissidents vouch for the illicit support—usually financial—offered them by the likes of Gott during the regime. And often the difference between those who cooperated and those who dissented is not black and white.

As the 25th anniversary of both charters threatened to divide the nation again, President Havel publicly expressed his concern at the “vulgar” presentation of chartists as sacred and anti-chartists as guilty.

Havel—whose actress wife, Dagmar Havlova, signed the anti-charter—says many of the anti-chartists had only “woken up a bit later” to the reality of the situation and that some had also helped make the Velvet Revolution of November 1989 possible.

Josef Janicek, keyboardist with legendary Czech underground rock band the Plastic People of the Universe, is also sympathetic. “It was clear to everyone watching the television pictures that the artists sitting in the National Theatre and the Music Theatre didn't really agree with the Bolshevik sentiment of the thing,” he says. “We could see they weren't happy to be sitting there. Lots of them signed the charter so they wouldn't lose their work, so their kids could go to school. Based on that fear, they cooperated.”

The Plastic People formed one month after a half-million Warsaw Pact troops invaded Czechoslovakia Aug. 21, 1968, to crush the Prague Spring, a heady period during which the country's Stalinist hardline softened and Czech rock'n'roll blossomed.

But in the decade following the 1968 invasion, the hardline communists undertook a brutal crackdown, inspired by U.S.S.R. President Leonid Brezhnev, euphemistically dubbed “normalization.” Prague, arguably Europe's most beautiful city, became its most depressed. The Plastic People were banned because of their long hair, non-conformism, and penchant for Velvet Underground songs.

“We basically acted as if the regime didn't exist,” the group's viola player, Jiri Kabes, recalls. “And it pissed off the authorities.” Janicek adds, “All we wanted to do was play the music we liked.”

After one clandestine rock festival on March 17, 1976, police arrested 27

musicians, including all the members of the Plastic People. Most were incarcerated without trial for as long as six months. That event was an important catalyst in the Charter 77 movement, which had been building a head of steam throughout 1976. “Our arrest was really the last straw,” Kabes notes. “From then, the chartists could no longer tolerate the situation.”

Conversely, while the likes of Vondrackova squirm over any negative hints at their communist past, rebels like the Plastic People are now enjoying their moment in the sun. Their 10 albums are being released on CD in their homeland through indie label Globus Music. So far, eight of the albums—all recorded clandestinely between 1969 and 1986—have been reissued. The final two—*Muz Bez Usi* (The Man Without Ears) and *Co Znamena Vesti Kone?* (What Does Leading a Horse Mean?)—are scheduled for reissue later this month.

“With these reissues, we'll have repaid the debt we owe the Plastic People. The band is the biggest chap-



KLUB SUVA

ter in Czech [rock] history,” says Tomas Uher, production manager at Prague-based Globus, the rock and alternative music division of independent label Popron Music.

ROCK AROUND THE BLOC

While all Eastern Bloc countries had their fair share of rebel bands as well as officially tolerated artists, none manipulated their musicians in quite the same way as Czechoslovakia in 1977. “Such a campaign, in which the regime forced top artists to publicly distance themselves from the charter, has no equal in the former Eastern Bloc,” says Milan Otahal, a historian at Prague's Institute of Contemporary History. “The gathering of artists on such a grand, bombastic scale happened nowhere else.”

The Hungarians, for example, enjoyed a more open regime, following the 1956 revolution that ushered in the 32-year presidency of Janos Kadar. Sony Music Hungary managing director Laszlo Szuts says: “While there was a certain level of censorship, musicians were not used for political purposes. After the 1956 revolution, the Communist Party was always trying to find a way of giving as much freedom as possible to the population within the framework of being in the Eastern Bloc.”

(Continued on next page)



NECKAR

For Vondrackova, now a Universal Music artist, the “outing” has come at a sensitive time. Following a Cher-like reinvention in 2000 and the release of two successful dance albums, Vondrackova is as hugely popular again today as she was during the '60s, '70s, and '80s. Prague's Municipal Court ruled against Vondrackova, saying it accepted that she must have cooperated with the regime to safeguard her singing career, though its ruling did cast doubts on Rejzek's mafia claim.

Vondrackova declines to talk to *Billboard* about the case, but her lawyer, Vratislav Cimr, says she intends to defend her name by appealing, with a court hearing expected at the end of August or early September. “She has to accept that her name was linked with the anti-charter, even though deep down she knows she didn't sign it,” Cimr says. Her appeal will cite the “violation of personal rights,” with regard to the accusation that her success today is a result of her “communist mafia” connections. Cimr says, “Helena was very insulted by this suggestion.”

SIGN OR VANISH

The pop diva is not alone in denying any connection with the anti-charter. Like Vondrackova, others have cast doubt upon the authenticity of their own signatures, claiming someone else had added them.

Czech Music's Political Hangover

Continued from preceding page

Most of our musicians who were active basically tried to convey this message of freedom."

Similarly, in Poland, the regime didn't dare to mobilize the entertainment industry after Polish Prime Minister Wojciech Jaruzelski declared martial law in December 1981 against the Solidarity trade-union movement that had started in the Gdansk shipyards 16 months before. Instead, actors protested Jaruzelski's declaration by refusing to participate in TV productions. The boycott produced an entertainment vacuum that the state, ironically, partly filled by putting rock bands on the nation's screens, recalls Jacek Skubikowski, VP of the Polish Musical Performing Artists Society (SAWP).

"The Polish regime was not as strong as in Czechoslovakia," Skubikowski says. "Anyway, Polish people are not so easily manipulated. It's in our character to oppose everything."

The biggest state-sponsored propaganda fanfares at the time centered on four annual music festivals that were launched in the early 1960s, of which the one at Opole in southern Poland was the most prominent. The festivals, which included a Soldiers' Song Contest in the northern town of Kolobrzeg and a Soviet Song Contest in Zielona Gora, were broadcast nationwide on TV. "They were never blatant fanfares on how great socialism was—the Poles wouldn't have accepted that," Skubikowski says. "It was more indirect, with songs about rivers flowing, flowers growing, and how fantastic everything was." Participants were rewarded with three-month tours to East Germany and the Soviet Union.

Otherwise, those in the music industry were largely left to their own devices, says Skubikowski, who himself gained fame as a singer/songwriter in 1981, penning subtle anti-regime songs for the bands Lombard and Lady Pank.

UNDER PRESSURE

Not so in Czechoslovakia. The key to why the vast majority of Czechoslovakia's state-tolerated musicians signed the anti-charter is fear. The regime pointed to the immensely popular Marta Kubisova, the third member of the Golden Kids trio, as an example of what fate awaited rebels. Voted female singer of the year by the public in 1966, 1968, 1969, and 1970, Kubisova had positioned herself against the hardline regime with her song "Tajga-Blues," a protest against the 1968 Soviet invasion.

Because of her popularity, the regime considered her a danger, and through her promoter Pragokonzert it sought to legitimize her removal from public view by circulating a set of pornographic photos purporting to feature

her. Pragokonzert confiscated her private and working passports, and the regime shredded her recording contract with Polydor in West Germany. For two decades—between 1970 and 1990—Kubisova was banned from singing and condemned to work for a company that built socialist tower blocks.

Kubisova, who signed Charter 77 and acted as the movement's spokesperson during Havel's imprisonment,

felt no bitterness when the musical mainstream sided with the authorities. "The pressures on them must have been tremendous," she tells *Billboard*. "Many didn't know what they were signing against; they didn't know what was in the charter, since the wording of it was never really published. But they signed out of fear—fear that they'd lose their jobs."

"The authorities would say, 'Look at

what happened to Kubisova.' The regime had punished me and isolated me as an example, so that the others had something to fear," adds Kubisova, now a Sony Music Bonton artist.

While the case still rankles with Vondrackova, music industry executives doubt it will have much of an effect on her marketability. "Everyone who was able to perform, who was allowed to be popular, had to somehow

support the regime," Sony Music Bonton marketing manager Marketa Krizkova says. "Of course Vondrackova does not want to be known as one of the signatories now, because she's on her way back, she's one of the top artists here, and this won't help. Still, the younger generation doesn't care, and her older fans know about her role already and don't mind. People will still buy her records."

Hit Music Compilations Herald World Cup

BY GORDON MASSON

LONDON—When Germany and Brazil take to the soccer field June 30 in Yokohama, Japan, to do battle for the World Cup, more than 1 billion viewers around the world will tune in to see Anastacia perform during the game's half-time interval.

But the Chicago-born singer/songwriter won't be the only artist to gain exposure from the tournament, which is second only to the Olympic Games in terms of global audience. Capitalizing on the interest in the World Cup, Sony Music worked in conjunction with soccer's ruling body FIFA to compile *The Official Album of the 2002 FIFA World Cup*, of which worldwide sales stood at 1.2 million June 26, according to Sony.

With 32 competing countries at the start of the competition co-hosted by Japan and South Korea, Sony Music produced about half as many versions of the album, featuring a variety of such international acts as Anastacia, Bomfunk MC's, Jennifer Lopez, and Nelly Furtado, as well as domestic artists in various territories.

One of the album's main purposes is to help break artists across borders. The compilation was put together by Dave Massey, senior VP of A&R at Epic. He explains, "We developed it based on talent that had a reputation locally and that had real potential to develop internationally, so it's really geared to giving artists a platform for a global record."

Citing examples of that concept, Massey points to Monica Naranjo from Spain and OV7 from Mexico, both of whom have recorded their first English-language tracks for the album.

Sony Music Entertainment Europe senior VP Julie Borchard claims all the different versions of the album are now being worked at radio and video in their respective territories. But the marketing effort does not stop there. "We did both traditional and new marketing. We shipped singles—that's the traditional part—and on some of the more innovative side, we did a lot of co-op deals with the various television broadcasters of the World Cup," Borchard explains. "We also did barter deals and in-store marketing campaigns, which included the input of the broadcasters, so we really have tried to view this as a synergistic plan with media partners, as well as with retail."

She adds, "We also worked with FIFA on a European basis to make sure the music had the opportunity to work—one or more songs from the album had the opportunity to be the official TV bumper theme for the various broadcasters of the games. With respect to products, there are a lot of global sponsors—Coca-Cola, Adidas, McDonald's,

and so on—providing a lot of opportunities to plug into these companies' local bases, so we have several campaigns in different regions with the various official sponsors."

But Sony artists aren't the only ones to benefit. Massey says, "We haven't just gone for Sony artists; we have Die Toten Hosen [JKP/ East-West] from Germany, Safri Duo [Universal] from Denmark, for example. What we tried to do was get leading artists from individual countries who have got real international potential—so we have Nelly Furtado [Dream-Works], because we wanted someone with Portuguese connections, and thankfully she was really enthusiastic."

Despite the fervor surrounding the tournament, reaction to the album has been varied. At department store FNAC, the biggest record outlet in the Spanish capital of Madrid, only 29 albums had sold between the May 27 release and June 26. Javier Lopez, music product manager at the store, tells *Billboard*: "The fact is it could have done better with an advertising campaign to accom-

pany every match, because Spain reached the quarter-finals, but there has been absolutely no advertising backup." Countering that, one source suggests that Spain's spiraling piracy problems may have hit retail sales of the set.



BORCHARD

Likewise, in Italy sales have been poor, but retailers claim that interest in the tournament may ironically be to blame. Paola Figlios, manager of the flagship Ricordi Media Store in Milan, describes sales as "terrible: It seems to have aroused very little interest, while results for Anastacia's single 'Boom' have been way below expectations. There was a lot more interest in the music for the 1998 edition [of the album]."

Figlios does not believe the lukewarm response is linked to Italy's poor World Cup performance, adding, "There's been more interest in the assorted CDs of the Italian national anthem that have been released."

Competitor Tiziano Foglioli, chief buyer for FNAC in Milan's Via Torino, is similarly underwhelmed but com-

ments: "I think [the tournament] and the recent heat wave have kept people out of record stores. I thought that the Anastacia single, like the Ricky Martin song four years ago, would have pushed sales, but it has received very little TV and radio coverage."

Meanwhile, in Denmark, the album peaked this week at No. 28, after four weeks on the chart. The CMC/EMI album *Fodboldfest 2002* (Soccer Fest 2002) fares much better, currently standing at No. 2, its peak position after eight weeks on the chart. And in the Swedish charts, Sony's official album peaked at No. 19.

And what of the host nations? The "international" album, *Fever Pitch*, has sold some 100,000 units in Japan since going on sale May 2, while the "local" album, *2002 FIFA World Cup Official Album—Songs of Korea/Japan*, has sold some 500,000 copies since streeting May 29.

In South Korea, both the international World Cup album and the local version sold about 70,000 copies, which *Billboard* understands is roughly the target that was envisaged. However, there were not any tie-ins with the music, because, according to a Sony representative in Seoul, all advertising campaigns had to go through soccer body FIFA and were coordinated at that level, not at the local level.

Ignoring the reported blips at stores in certain territories, Sony sources tell *Billboard* that the sales to date, even before the tournament's conclusion, provide a terrific springboard for the breakthrough artists on the localized albums.

And even in nations that did not qualify to play in Japan and South Korea, interest in the competition has allowed Sony to target the armchair sports enthusiast. "Independent of whether your country qualified or didn't qualify or whether you got to the quarter final or did not get to the quarter final, the album is really well-positioned," Borchard says. "We're getting some early charts, and it looks pretty healthy."

"The length of the individual campaigns in each territory really depends on the life of the singles and the direct interest, I'd say, in Anastacia's song 'Boom,'" she concludes. "And because Anastacia has two triple-platinum albums [in Europe], we expect her fan base to be quite motivated to go and buy this album, so even after the World Cup festivities have ended, people will still go back to try and find this compilation."

Additional reporting by Steve McClure in Tokyo, Mark Russell in Seoul, Mark Worden in Milan, Howell Llewellyn in Madrid, and Kai R. Lofthus in Oslo.

Elvis, Ant & Dec Offer Anthems

BY GORDON MASSON

LONDON—Marketing initiatives involving the World Cup are numerous, and nearly all the countries involved have seen multiple releases connected with the event.

In the U.K. alone—where England was the sole qualifier for the competition—there have been at least 10 soccer-related singles that have charted in the past few weeks.

Of the World Cup anthems, Ant & Dec's "We're on the Ball" fared best, peaking at No. 3 on the official U.K. charts. Other releases include "3 Lions" by Baddiel, Skinner & the Lightning Seeds; "Hey Baby (Unofficial World Cup Remix)" by DJ Otzi; "Goldenballs (Mr. Beckham to You)" by Bell & Spurling; "World in Motion" by New Order; "Go England" by England Boys; "Over There" by Babe Team; "Who Invented Fish and Chips?" by Fat Les; and "We're Coming Over" by Mr. Smash & Friends.

Anastacia's "Boom," the official World Cup song, is not being released in the U.K., but one single that definitely has been boosted by the televised coverage is Dutch DJ Tom Holkenborg's (aka JXL) remix of the Elvis Presley track "A Little Less Conversation." That track has been used in an international advertising campaign for Nike, featuring some of soccer's most recognizable faces. Massive exposure during televised World Cup coverage, coupled with unprecedented airplay, saw the song—originally recorded by the King for his 1968 movie *Live a Little, Love a Little*—enter the U.K. singles chart June 22 at No. 1. Thanks to soccer, that means Presley has broken the long-term tie between himself and the Beatles as having the most U.K. No. 1 singles—the Fab Four having 17, compared with Presley's now 18 chart-toppers.

Billboard MUSIC & money SYMPOSIUM

Billboard Announces Dates For The 2002 Music & Money Symposium

The Billboard Music & Money Symposium will be held Nov. 12 at The St. Regis New York. After a highly successful debut last year, the one-day networking event will again bring together companies looking to invest in entertainment projects with top music industry executives and entrepreneurs seeking financial resources.

Participants in the event will include senior executives from artist management companies, record labels, music publishers, touring and promotion companies, new-media companies, law firms and accountancies, financial services and consulting firms, venture capitalists, and other equity providers.

The Billboard Music & Money Symposium will again provide a forum for music-industry professionals to explore the financial aspects of the music industry and uncover some of the many economic opportunities that exist. The event also aims to provide financial executives valuable insight into changes and challenges in the music industry. In addition, the symposium will include networking opportunities and presentations on a variety of creative investment opportunities.

For general information on the event, contact Michele Jacangelo at 646-654-4660. For panel and speaking opportunities, email kschlager@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Additional information on the 2002 Billboard Music & Money Symposium and associated special events will be announced soon. Visit www.billboardevents.com regularly for more details.

u p c o m i n g e v e n t s

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 • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

for more info: Michele Jacangelo 646.654.4660
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Peter Gabriel

COMING THIS WEEK: It has been almost a decade since Peter Gabriel has released a new studio album. Fans will be pleased to learn that Gabriel has written all the music for *Long Walk Home*, the Real World soundtrack to the Australian film *Rabbit-Proof Fence*. A review of the album will appear exclusively on Billboard.com.

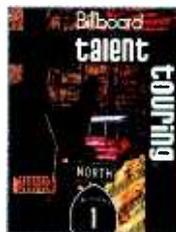
Also this week, read the third of four installments in Billboard.com's series of excerpts from *His Song: The Musical Journey of Elton John*, the new book by Elizabeth J. Rosenthal.

Plus, Billboard.com will feature reviews of R&B newcomer Lathun's *Fortunate* (Motown) and Philadelphia rock outfit Marah's *Float Away With the Friday Night Gods* (Artemis) and a live review of rising Australian rock act the Vines in London.

News contact: Jonathan Cohen • jacohen@billboard.com

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front
Billboard Music Group events & happenings

DIRECTORY of the week



Now Billboard gives advertisers two ways to reach the touring industry - the *Audarena Stadium Guide* and the *International Talent & Touring Directory*.



The *Audarena Stadium Guide* is the touring industry's premier source for venue information and is read by thousands of professionals all year long. This comprehensive guide is the ideal advertising environment for venues and other companies looking to reach promoters, event producers, booking agents, artist managers, and event planners. *Audarena* also includes a facility buyer's guide, used by venue managers to locate products and services for their operations.

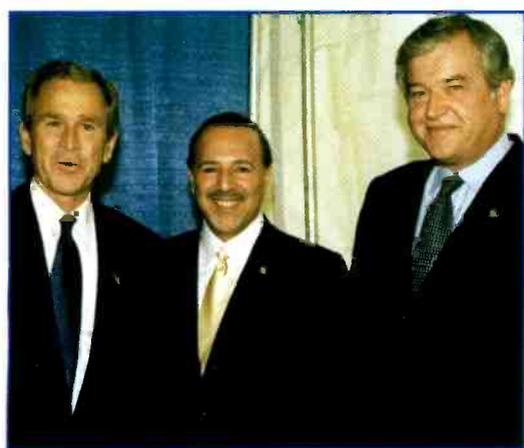
The *International Talent & Touring Directory* is the complete reference for buyers of talent and touring services. Ads in this directory are a sure-fire way to target facility and club managers, event planners, and tour operators.

Take advantage of these unbeatable advertising opportunities! To place your ad today, contact Cynthia Mellow at 615-321-9172 or Lee Ann Photoglo at 615-321-4294. Advertising reservation deadlines are Aug. 2 for the *Audarena Stadium Guide*, and Aug. 28 for the *International Talent & Touring Directory*.

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



All The President's Men

Commemorating the 21st annual National Peace Officers' Memorial Services, the Fraternal Order of Police paid special tribute to the 233 officers who died in the line of duty during 2001 and in particular to the 71 law enforcement officials who died in the Sept. 11 attacks. Participating in the service were, from left, keynote speaker President **George W. Bush**, Sony Music Entertainment chairman/CEO **Tommy Mottola**, and **John Wren**, president/CEO of Omnicom Group. The service was held in May in front of the Capitol in Washington, D.C., and featured **Marc Anthony** singing his song "My Baby You" in memory of those fallen to more than 20,000 spectators.



PHOTO: MARK FINCH

Country Pops

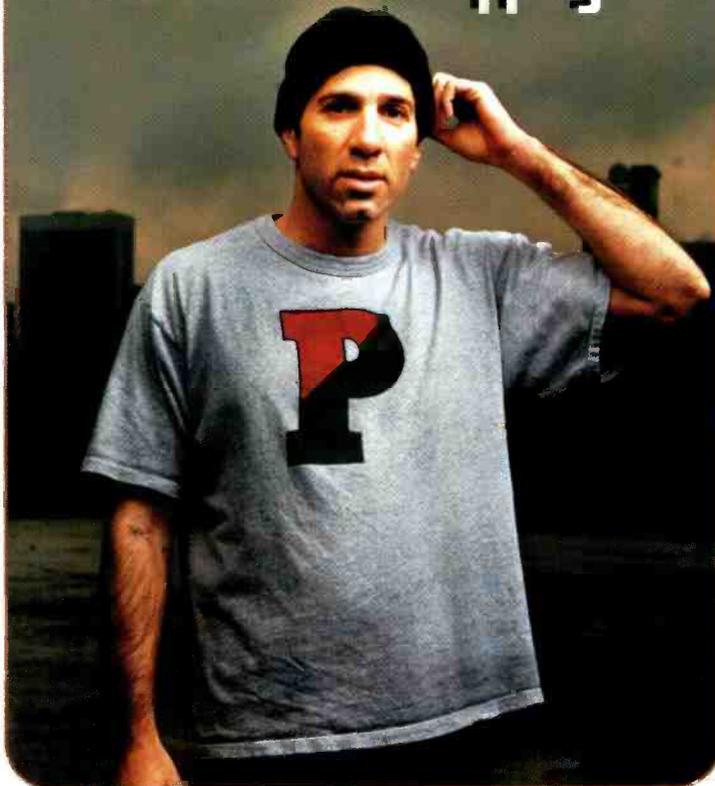
ACM/CMA group of the year **Lonestar** was recently honored with the 2002 Fatherhood Award at the National Fatherhood Initiative's Fifth Annual Awards Gala Dinner in San Antonio, Texas. The group's single "I'm Already There" has become an anthem for families around the world, according to the organization. The song was inspired by a conversation between Lonestar frontman **Richie McDonald** and his young son, who were hundreds of miles apart from each other. "No matter how much success we may achieve, our families will always be the greatest rewards of our lives," noted band member **Dean Sams**. Inaugurated in 1997, the Fatherhood Awards are presented each year to those who make a substantial contribution to strengthening involved, responsible, and committed fatherhood. Pictured receiving the award from National Fatherhood Initiative president **Roland Warren**, far right, are, from left, Lonestar members **Keech Rainwater**, **Sams**, and **McDonald**. Previous recipients include actors **Tom Selleck** and **Stephen Collins**, journalist **Tim Russert**, singer **Tim McGraw**, and Olympic athletes **Marty Nothstein** and **Michael Weiss**.

Hot Dog, Cool J

Artist/actor **LL Cool J** stopped by the Scholastic Entertainment booth at the recent Licensing Show in New York to give a shout-out to Clifford the Big Red Dog, star of the top-rated show of the same name on PBS Kids.



David Pullman: Stepping Out



When financier David Pullman comes up with an idea, he knows how to run with it.

As the entrepreneur who gained serious attention for his 1997 \$55 million bond sale based on David Bowie's future royalties—and a number of subsequent deals with other artists and songwriters, valued at more than \$1 billion—he has become one of the industry's more ebullient and colorful figures. In fact, Pullman applied to patent his process only last month.

But the founder and chairman/CEO of the Pullman Group, who turned 40 in March, realizes that all work and no play just isn't much fun, so the rapid-fire-speaking exec burns off some of his excess energy as a serious cross-country runner and active member of New York's elite Central Park Track Club and New York City Running Club.

"I always believe in diversification," Pullman quips. "I've been running since the sixth grade, and it's really given me an important perspective in terms of perseverance and humility. I think it helps to keep a balance. You can be successful at some things, but running keeps you humble, because you're not always going to win.

You can't always run in front."

Pullman's foot-pedaling passion was defined by his first big race in high school. "I was determined to show that I wasn't afraid of anything, and right at the starting line, it began to rain like the sky was falling down. It's coming down buckets, and I hit this giant puddle, which splashed all over my calf, and my shoes weigh about 10 pounds with all the water. But I

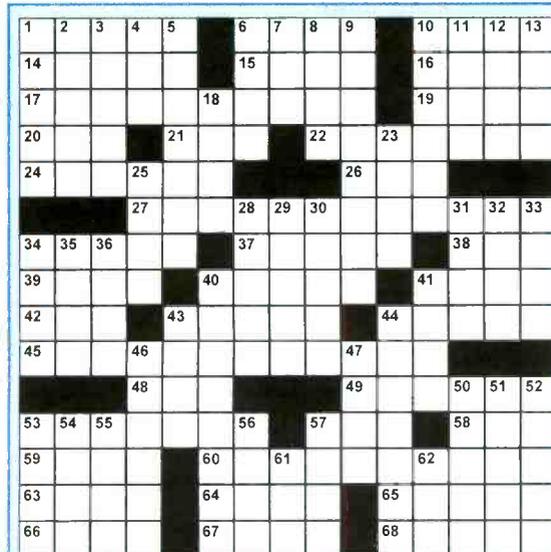


won for our team—my first race as a kid. That was a great introduction."

Some 25 years later, he still prefers running the 5k cross-country course: "It's a constant." In addition, Pullman enjoys the relationships he has formed with his club members, some of whom he has known for 16 years. "I'll grow old with these people—and yet I don't know a lot of their last names, I don't know what they do; we're all just wearing T-shirts and running shorts, and we're all the same. I like that."

They do, however, share a heightened sense of esteem as they strive to be their best in each race. "Running builds character," Pullman says. "In this business and in society today, that's something that's lacking. You really can't have enough."

CHUCK TAYLOR



'SHOOTING GALLERY' by Matt Gaffney

- Across**
- 1 Went nuts
 - 6 1970 Bob Dylan album "___ Portrait"
 - 10 Gun sound
 - 14 "___ Mio"
 - 15 Next in line for the family fortune
 - 16 "___ Rock" (Simon & Garfunkel hit)
 - 17 "Being John Malkovich" director who did the video for Fatboy Slim's "Weapon of Choice"
 - 19 Granny or half-hitch
 - 20 Ted Kennedy or Trent Lott: abbr.
 - 21 Stick (out)
 - 22 Most like Billy Ray Cyrus's heart
 - 24 James who hit No. 1 with "I Don't Have the Heart"
 - 26 Barbie's blond buddy
 - 27 Video director who did Puff Daddy's "I'll Be Missing You"
 - 34 "Love Train" and "Used To Be My Girl" group
 - 37 ___ up (stopped being a fool)
 - 38 Brook Benton Top 40 hit "___ to Me"
 - 39 Extreme's "___ Hearted"
 - 40 Digestion-aiding liquids
 - 41 "___ Fire" (Rolling Stones hit)
 - 42 Chemistry suffix
 - 43 The Cars' "___ You're Gone"
 - 44 No. 10 hit for Miami Sound Machine
 - 45 His video credits include Bjork's "Human Behaviour"
 - 48 "___ 4 Love" (No. 1 hit of 1992)
 - 49 ___ Country (musical genre)
 - 53 Scary Manson
 - 57 Green and Jolson
 - 58 Word on many beer bottles
 - 59 Spoken or sung
 - 60 "Trading Places" director who did the video for "Thriller"
 - 63 Red beans accompaniment
 - 64 "... 'cause it's hot as an ___" ("Love Shack" lyric)
 - 65 "Please ___ us know if..."
 - 66 First word of an INXS hit
 - 67 Simplicity
 - 68 They're against all odds?
 - 18 Van Halen's biggest hit
 - 23 Was positioned in, as a "Billboard" chart spot
 - 25 Queen tune "Seven Seas of ___"
 - 28 J.R. or Patrick
 - 29 Jeff Tweedy's band
 - 30 Louis Jordan's "___ What'cha Done"
 - 31 "Undercover Angel" singer O'Day
 - 32 Chinese dynasty known for its vases
 - 33 Big name in video games
 - 34 "___ on fire" (Springsteen line)
 - 35 Mitchell who released "Court and Spark"
 - 36 One of the Baldwins
 - 40 Country's ___ Royal
 - 41 Axton who wrote "Joy to the World"
 - 43 Move product
 - 44 Sting's "Children's ___"
 - 46 Gave props to
 - 47 4 Seasons No. 1 hit "Rag ___"
 - 50 Soup distributor
 - 51 Genesis's "Illegal"
 - 52 Mae and Dottie
 - 53 Neil Diamond Top 40 hit "September ___"
 - 54 India born in Denver
 - 55 Queen's "Bicycle ___"
 - 56 Bossa ___
 - 57 Adult contemporary's Murray
 - 61 "___ So Shy"
 - 62 Mo. of Tina Turner's birth

The solution to this week's puzzle can be found on page 46.

RIM SHOTS

by Mark Parisi



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Dedrick Joyner, Sheridan Gospel Network
Matt Kahane, GoodVibe Recordings

AS OF 6/21

Jay King, Independent consultant
Mathew Knowles, Music World Ent.
Rita Lee, NuFace Entertainment
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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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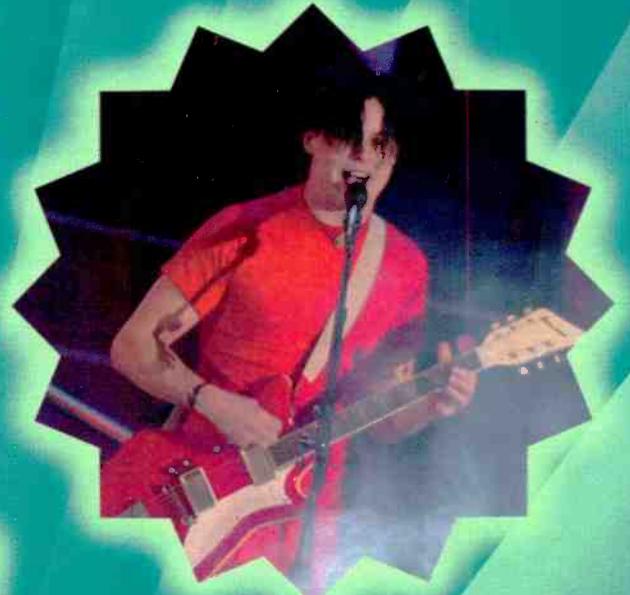
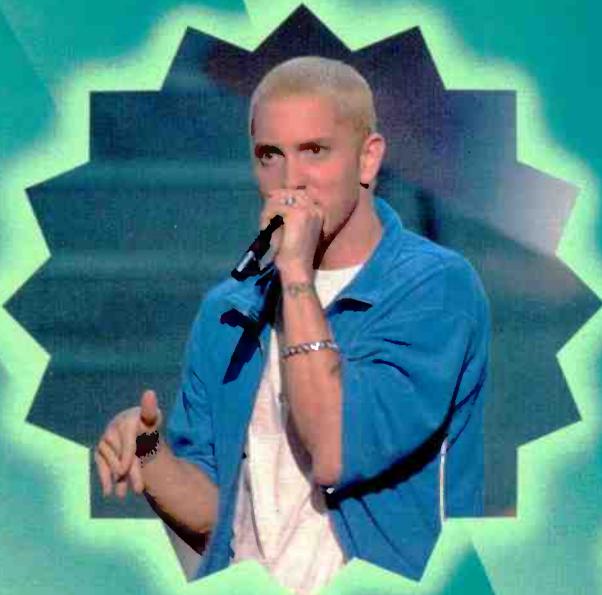
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